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ABSTRACT

A job analysis was conducted to determine the knowledge important for newly certified or licensed teachers of art. The results of this job analysis will be used to develop test specifications for the art assessment of The Praxis Series of Professional Assessments for Beginning Teachers and to support the content validity of the assessment. Three successive drafts were reviewed and revised by advisory committees comprised of art teachers, teacher educators, and state administrators. The final draft domain consisted of 8 major knowledge areas and 307 knowledge statements. The revised domain was subjected to verification through a national survey mailed to 519 art teachers, 41 administrators, and 255 college faculty for a total of 815 practicing professionals who were asked to rate the importance of the knowledge statements. Of the 307 statements, 102 failed to meet the cutoff point for one or more subgroups of respondents. The remaining 205 statements should be used to develop test specifications for the assessment of knowledge for art teachers. Six appendixes contain supplemental information and the survey itself. Five tables present study findings. (Contains four references.) (SLD)

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ED 385 602

THE PRAXIS SERIES
Professional Assessments for Beginning Teachers™

Job Analysis of the Knowledge Important for Newly Licensed/Certified Teachers of Art

Judith Shaul Norback
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Michael Rosenfeld
Diane Wattay

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A Job Analysis of the Knowledge Important for Newly Licensed/Certified Teachers of Art

Executive Summary

J. Shaul Norback, S. Wesley, M. Rosenfeld and D. Wattay

The purpose of this study was to conduct a job analysis of the knowledge important for newly licensed/certified teachers of art. The results of this job analysis will be used to develop specifications for the art assessment of The Praxis Series: Professional Assessments for Beginning Teachers ™ and to support the content validity of this assessment.

An initial draft domain of knowledge was constructed by Educational Testing Service (ETS) Test Development staff with subject-matter expertise in art and ETS Research staff with expertise in job analysis. In the process of developing the draft domain, ETS subject-matter experts reviewed state licensure/certification requirements, current test specifications, current test items, and relevant professional literature.

This draft domain was first reviewed by three consulting art teachers, all of whom had experience in teaching a wide range of grades K through 12. After their suggested revisions were made, a second draft of the domain was reviewed by a ten-person external review panel consisting of educators (six teachers, one administrator, and three teacher educators).

The third draft was reviewed by the 10 members of an Advisory/Test Development Committee. This committee was comprised of elementary, middle, and secondary school teachers (n=5), teacher educators (n=4), and a state administrator with expertise in art. This committee also had representation by race/ethnicity, sex, and geographic region. The primary purpose of the committee was to modify the draft domain so that it accurately reflected what the members of the committee believed were the knowledge domains important for newly licensed/certified teachers of art. This modification process occurred during a two-day meeting held at ETS. Some knowledge statements were deleted, others were added, and wording changes were made in a number of the statements. The resultant draft domain consisted of eight major knowledge areas and 307 knowledge statements. The eight major knowledge areas were: (1) *Vocabulary of Art*, (2) *Content of Art*, (3) *Global Traditions in Art, Architecture and Design*, (4) *Nature of Art/Aesthetics*, (5) *the Criticism of Art*, (6) *the Making of Art (Drawing, Painting, Printmaking, Photography, Sculpture, Communication Arts, Ceramics, Crafts/Jewelry, Fiber Arts, Newer Art Forms)*, (7) *Documentation of Personal Art Making, and* (8) *Pedagogy Specific to Art.*

The revised domain was placed in survey format and subjected to verification through a national survey of 815 art teachers, administrators, and college faculty from all 50 states and the District of Columbia. This group of survey participants was selected from the membership of the National Art Education Association (NAEA) and through Market Data Retrieval, a survey research firm.

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The survey participants were asked to rate the knowledge statements in terms of *importance* for newly licensed/certified art teachers to perform their job in a competent manner. The purpose of the survey administration was to: (1) confirm that the Advisory/Test Development Committee had defined domains of knowledge important for newly licensed/certified art teachers and (2) identify a core of important knowledge relevant for all newly licensed/certified art teachers. This latter objective is accomplished by analyzing the importance ratings by various subgroups of respondents (e.g., males and females, racial/ethnic background, geographic region, teaching experience). Knowledge statements that are judged to be important by all relevant subgroups of respondents form the core knowledge statements. This core is a primary source of information in the development of assessment specifications and substantially contributes to the evidence in support of the content validity of the assessment.

A cutpoint using a mean importance rating of 2.50 (the midpoint between *moderately important* (scale value 2) and *important* (scale value 3)) was established to identify the core of important knowledge statements. Statements that were judged to be 2.50 or higher by both the total group of survey respondents and all relevant subgroups of respondents constituted the core and, therefore, were considered eligible for inclusion in the development of assessment specifications. (However, because the survey participants were not involved in the development of the knowledge domain, they may lack certain insights that the Advisory/Test Development Committee members have due to their high level of involvement in the definition of the domain. As a consequence, if the committee believes that a knowledge statement rated below 2.50 should be included in the specifications and the committee can provide compelling and documented rationales, those knowledge statements may be reinstated for inclusion in the test specifications.)

The results obtained from the total group of respondents indicated that 80 of the 307 knowledge statements (26%) failed to meet the 2.50 cutpoint for teachers and teacher educators. A total of 102 statements failed to meet the 2.50 cutpoint for one or more subgroups of respondents. Most of the knowledge statements "flagged" by the subgroup analysis were also rated below the 2.50 cutpoint by the primary respondent group, but 24 additional statements were identified as judged below the 2.50 cutpoint by one or more subgroups of respondents.

The results of the job analysis study identified 205 knowledge statements (67%) judged to be important for newly licensed/certified art teachers by the diversity of educational professionals responding to the job analysis survey.

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A Job Analysis of the Knowledge Important for Newly Licensed/Certified Teachers of Art

Introduction

The subject assessments for The Praxis Series: Professional Assessments for Beginning Teachers ™ are designed to assess a prospective teacher's content knowledge of a specific subject area. The series will be used by various states as part of their teacher licensure/certification process. Included as part of the subject assessments is an art education assessment. This report will describe the job analysis conducted to identify the content domain and to support the content validity of this assessment. The goal was to identify the knowledge important for newly licensed/certified art education teachers.

The use of job analysis to define the content domain is a critical component in establishing the content validity of licensure and certification examinations. The *Standards for Educational and Psychological Testing* (AERA, APA, & NCME, 1985) is a comprehensive technical guide that provides criteria for the evaluation of tests, testing practices, and the effects of test use. They state:

> The content domain to be covered by a licensure or certification test should be defined clearly and explained in terms of the importance of the content for competent performance in an occupation ...Job analyses provide the primary basis for defining the content domain (p. 64).

Content validity is the principal validation strategy used for licensing and certification exams. It refers to the extent to which the domain covered by the examination overlaps with the important knowledge necessary to perform a given job competently. Demonstration of content validity is accomplished through the judgments of subject-matter experts. It is enhanced by the inclusion of large numbers of subject-matter experts who represent the diversity of the relevant areas of expertise (Ghiselli, Campbell, & Zedeck, 1981). The job analysis conducted for art education was designed to be consistent with the *Standards* and current professional practices.

Method

The job analysis study described in this report involved a multi-method approach that included subject-matter experts and a national survey. In overview, groups of subject-matter experts first defined a knowledge domain important for newly licensed/certified art education teachers. This knowledge domain was then sent out to art education professionals through a large-scale survey. The purpose of the survey administration was to: (1) obtain verification from large numbers of art education professionals that the subject-matter experts had defined a domain of knowledge important for art teachers and (2) identify a core of important knowledge relevant for all newly licensed/certified art teachers. The use of a job analysis survey is an efficient and cost-effective method of obtaining input from large numbers of subject-matter experts and enables the importance ratings to be analyzed by relevant subgroups. Both of these facets of survey methodology contribute to the support of the content validity of the assessment.

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The survey participants were art teachers, administrators, and college faculty, whose names were obtained from the membership of the National Art Education Association (NAEA) and Market Data Retrieval, a survey research organization. The participants were asked to rate the knowledge in terms of *importance* for newly licensed/certified art education teachers to perform their jobs in a competent manner. The specific steps in the job analysis process are described below.

Definition of the Knowledge Domain

Building an initial draft knowledge domain. The first step in the process of conducting the job analysis was to construct a preliminary knowledge domain. The domain was constructed by Educational Testing Service (ETS) Test Development staff with subject-matter expertise in art, and ETS Research staff with expertise in job analysis. In the process of developing the draft, the ETS subject-matter experts reviewed state licensure/certification requirements, current test specifications, current test items, relevant professional literature, and information provided by the National Art Education Association. Three art teaching consultants reviewed and suggested modifications to this initial draft. The next step involved mailing the draft to an external review panel, who were asked to review the second draft. Their comments were obtained through telephone interviews. (Members of both panels are listed in Appendix A.) The value of these panels of experts was that independent subject-matter expertise was included early in the job analysis process. The experts had an opportunity to shape and define the knowledge domain.

Following the completion of the above steps, the resultant domain for art education consisted of five major knowledge areas and 260 specific knowledge statements. The five major knowledge areas were: (1) *Art History, Culture and Heritage*, (2) *Artistic Concepts*, (3) *Art Forms*, (4) *Aesthetic Concepts*, (5) *Pedagogy Specific to Art Education*.

Advisory/Test Development Committee meeting. The draft domain was then mailed to members of an external Advisory/Test Development Committee. The 10 committee members assembled were all knowledgeable in art and art education and were also selected to represent a number of important characteristics including gender, racial/ethnic background and geographical areas. The committee was comprised of elementary, middle, and secondary school teachers (N=5), teacher educators (N=4), and a state administrator with expertise in art. (see Appendix A for list of members). The purpose of this committee was to review the draft domain in terms of its overall structure (i.e., whether the major knowledge areas adequately defined the important components of the knowledge domain), completeness, appropriateness of the knowledge statements, and clarity of wording. In addition, the members were asked to identify other knowledge that they believed should be added to the domain and to delete knowledge that they believed should not be included in the domain. The committee also reviewed and approved the rating scales for the national survey and the biographical data questions that would be asked of the survey participants. The biographical data were collected to describe the composition of the survey respondents and to permit analysis of the survey responses by various subgroups of respondents (e.g., males and females, racial/ethnic background, geographical region).

The revision process occurred during two days of a four-day Test Development meeting held in Princeton, New Jersey. The meeting was led jointly by ETS Test Development and Research staff. (Prior to the meeting, the members of the committee were mailed a copy of the draft domain to

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review. They were informed about the purpose of the meeting and asked to come prepared to discuss their review of the draft domain.) During the course of the meeting, the domain was revised to reflect the consensus of the committee. Some knowledge statements were deleted, others were added, and wording changes were made in many of the statements.

The revised knowledge domain for art increased from five to eight major knowledge areas. The number of knowledge statements was increased from 260 to 307. The eight major knowledge areas were: (1) *Vocabulary of Art*, (2) *Nature of Art/Aesthetics*, (3) *Content of Art*, (4) *The Making of Art*, (5) *The Criticism of Art*, (6) *Global Traditions in Art, Architecture, and Design*, (7) *Documentation of Personal Art Making*, (8) *Pedagogy Specific to Art*.

Large-Scale Survey

Survey instrument. The survey (see Appendix B for a copy of the survey) consisted of two parts. Part I included the eight major knowledge areas and 307 knowledge statements. Also for each major knowledge area in Part I there was a content coverage question. This question asked the survey participants to indicate, using a five-point rating scale, how well each major knowledge area was covered by the specific knowledge statements. The participants also had an opportunity to identify knowledge that they believed should be added to the domain. The knowledge statements were judged using an importance rating scale:

> How **important** is this knowledge or skill for all **newly licensed (certified)** art education teachers, regardless of the grade level they will be teaching, if they are to perform their jobs in a competent manner?
>
> (0) Of no importance
> (1) Of little importance
> (2) Moderately important
> (3) Important
> (4) Very important

This scale is consistent with the *Standards* emphasis on identifying a content domain that is important for competent job performance. The scale was also reviewed and approved by the Advisory/Test Development Committee.

Part II of the survey asked the participants for background information to be used to describe the respondents and to perform necessary subgroup analyses. These subgroup analyses will be described in the results section of this paper.

Survey participants. The job analysis survey, accompanied by a letter of invitation to participate (see Appendix C for a copy of the letter), was mailed to a group of 815 practicing professionals in art education: (1) 519 art teachers, (2) 41 administrators, and (3) 255 college faculty. The following guidelines were used to make the selection: (1) approximately 10 art teachers per state plus the District of Columbia (some states had fewer than 10 available, some had many more than 10 available), (2) one administrator per state (plus the District of Columbia) for states which had an art administrator, (3) five college faculty per state plus the District of Columbia. These individuals were

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selected from the membership of the National Art Education Association, which is the major professional organization of art teachers, administrators, and college faculty, and from Market Data Retrieval.

Pilot test. Prior to the large-scale administration, the survey was mailed to a small group (N=10) of art teachers and teacher educators. (See Appendix A for a list of participants.) These pilot-test participants were asked to review the survey for clarity of wording and instruction, ease of use, and comprehensiveness of content coverage. Their comments were obtained through telephone interviews. The arrangement of the content areas was revised, based on their comments, but no additional knowledge areas were added.

Survey administration. The surveys were administered to the group in July, 1992. Each survey was accompanied by a letter of invitation to participate and a postage-paid envelope for return of the completed instrument. A reminder postcard was mailed approximately one week after each initial mailing.

Results

Data Analyses

Mean importance ratings were computed for each of the knowledge statements for teachers and college faculty in the group of respondents. Due to the small number of administrators who responded to the survey (school administrators, n=7; state administrators, n=18), mean analyses were not conducted for these groups.

Analysis of mean importance ratings by subgroups of respondents was also conducted. This analysis is used to identify a core of knowledge that all relevant subgroups agree is important for newly licensed/certified art teachers. Means were computed for only those relevant subgroup categories that had at least 30 respondents. This minimum number is necessary to ensure an accurate estimate of the population mean (Walpole, 1974). The subgroup agreement is necessary to ensure that the content of the assessment is relevant to a wide range of candidates. This represents an absolute measure of agreement because it is based on the magnitude of the mean ratings. Correlation coefficients of the profile of mean importance ratings were also computed by the relevant subgroups of respondents. This analysis provides information about the extent to which the subgroups agree on the relative importance of the knowledge. It describes the similarity in the pattern of the mean ratings. Similar patterns indicate that there is agreement in the ratings of relative importance. Results that support both absolute and relative subgroup agreement provide substantial evidence in support of content validity.

Criterion for Interpretation of Mean Importance Ratings

Since one of the goals of establishing content validity is to ensure that only the more important knowledge statements are included in the development of assessment specifications, it is useful to establish a criterion (cutpoint) for inclusion. A reasonable criterion that has been used in a similar job analysis study (cf. Rosenfeld & Tannenbaum, 1991) is a mean importance rating that represents the

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midpoint between *moderately important* and *important*. For the importance rating scale used in the present job analysis, the value of this criterion is 2.50. It is believed that this criterion is consistent with the intent of content validity, which is to include important knowledge in the assessment measure and to exclude unimportant knowledge from the assessment measure. Therefore, knowledge statements that receive a mean importance rating of 2.50 or higher may be considered eligible for inclusion in the development of assessment specifications; knowledge statements that receive a mean rating of less than 2.50 may not be considered for inclusion. (However, because survey participants were not involved in the development of the knowledge domain, they may lack certain insights that the Advisory/Test Development Committee members have due to their high level of involvement in the definition of the domain. As a consequence, if the committee believes that a knowledge statement rated below 2.50 should be included in the specifications and if the committee can provide compelling and documented rationales, those knowledge statements may be reinstated for inclusion in the assessment specifications.)

Survey Respondents

Response rate. Of the 815 surveys mailed, 20 were returned due to an invalid mailing address. Thus, 795 surveys were actually administered. Of these, 232 were returned. This represents a response rate of 29%. For mail surveys of this type, a 29% response rate is considered respectable.

Demographic characteristics. Sixty-two percent of the respondents were between the ages of 35 years and 54 years. Fifty-seven percent were female, and 37% were male. The majority of respondents (84%) were White. Almost 70% had 11 or more years of teaching experience in art. Fifteen percent were currently teaching at the elementary school level only; 5% were teaching at the elementary and middle school level; 8% were teaching at the middle school level only; 9% were teaching at the middle school and secondary school level; 13% were teaching at the secondary school level only; and 31% were teacher educators. A complete breakdown of the demographic characteristics of the respondents is provided in Appendix D.

Mean Importance Ratings of the Eight Knowledge Areas

Respondents were asked to give an overall rating of importance for each of the eight knowledge areas. The means for the teachers and college faculty are presented in Table 1. The areas of the Making of Art and Pedagogy Specific to Art received the highest mean importance ratings by each group, while the Nature of Art/Aesthetics and the Criticism of Art received the lowest overall importance ratings. Within the area of the Making of Art, a total of ten categories were included. Of these categories, Drawing, Painting and Ceramics received the highest mean importance ratings by each group, while Photography and Crafts/Jewelry received the lowest overall importance ratings.

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Table 1
Mean Importance Ratings of the Eight Knowledge Areas

MAJOR KNOWLEDGE AREAS	TEACHERS	TEACHER EDUCATORS
	MEAN	MEAN
Vocabulary of Art	3.34	3.46
Content of Art	2.92	3.28
Global Traditions in Art, Architecture, and Design	3.21	3.24
Nature of Art/Aesthetics	2.90	2.98
The Criticism of Art	2.99	2.98
The Making of Art	3.62	3.56
Drawing	3.76	3.67
Painting	3.51	3.55
Printmaking	3.24	3.27
Photography	2.65	2.91
Sculpture	3.37	3.43
Communication Arts (Technology/Media)	3.01	2.97
Ceramics	3.47	3.44
Crafts/Jewelry	2.55	2.60
Fiber Arts	2.83	2.80
Documentation of Personal Art Making	3.35	3.34
Pedagogy Specific to Art	3.46	3.58

Mean Importance Ratings of Knowledge Statements

The mean importance rating and standard deviation for each of the knowledge statements is provided in Appendix E. The means are presented for teachers (n=143) and teacher educators (n=71). (Only 11 surveys were returned from school and/or state administrators; thus, analyses were not conducted on these groups.) As previously discussed, knowledge statements that received a mean importance rating of less than 2.50 (midpoint between moderately important and important) may not be considered for inclusion in the development of assessment specifications, unless a compelling and documented rationale is provided by the committee for its reinstatement. Those knowledge statements rated less than 2.50 by either the teachers or teacher educators are presented in Table 2. Of the 307 individual knowledge statements, 80 (26%) were rated below 2.50 by at least one of these two groups. Of the 80 statements that were below the cutpoint, 13 were in the area of Global Traditions in Art, Architecture, and Design, one was in the area of the Nature of Art/Aesthetics, 65 were in the area of the Making of Art (four in Drawing, five in Painting, none in Printmaking, one in Photography, four

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in Sculpture, eight in Communication Arts (Technology/Media), two in Ceramics, 29 in Crafts/Jewelry, eight in Fiber Arts, and four in Newer Art Forms), and one was in the area of Documentation of Personal Art Making. All statements in the Vocabulary of Art, Content of Art, and Pedagogy Specific to Art areas were above the cutpoint.

Subgroup Analyses

Mean importance ratings. It is important for the documentation of content validity that the content of the art assessment be verified by a diverse group of art professionals. Therefore, mean importance ratings for each knowledge statement were computed for the following subgroups of respondents: (1) sex; (2) geographic region (Northeast, Central, South, Far West); (3) teaching experience (less than or equal to 10 years, greater than 10 years). The means are presented in Appendix F. The four geographic regions included for analysis are consistent with the categorization established by the National Association of State Directors of Teacher Education and Certification (NASDTEC). The dichotomous breakdown of teaching experience at the 10-year point was chosen so that the judgments of less experienced and more experienced teachers would be represented.

The results of the subgroup analysis are presented in Appendix F. The 102 shaded knowledge statements represent ratings below the 2.50 cutpoint by one or more subgroups. In addition to the 80 statements identified by the mean analysis conducted on teachers and teacher educators, another 24 statements were judged below the 2.50 cutpoint. They are listed in Table 3. A total, then, of 102 knowledge areas shown in Tables 2 and 3 were rated as below 2.50 either by teachers, teacher educators, or at least one of the subgroups.

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Table 2
Mean Importance Ratings of Knowledge Statements Rated Less than 2.50 by Teachers and/or Teacher Educators

	TEACHERS N = 143 Mean	TEACHER EDUCATORS N = 71 Mean
GLOBAL TRADITIONS IN ART, ARCHITECTURE, AND DESIGN		
A. Historical Analysis		
Use of primary and secondary sources (e.g., artists' autobiographies and biographies, diaries)	2.40	2.41
Impact of external force on art and culture:		
Colonialism and other forms of domination	2.20	2.39
Gender discrimination	2.39	
B. Periods, Themes, Styles & Movement, within Global Traditions of Art, Design and Crafts		
Africa		
Ancient art of the sub-Sahara (e.g., rock art, early animist traditions, Nok Culture)	2.36	2.33
10 century A.D. to the present (e.g., the Akan, Yoruba, Benin, continuation of animist traditions)	2.27	2.47
The Americas		
Pre-Columbian, Mexico to Peru	2.48	
Asia/Oceania		
The Indian subcontinent (Hindu, Buddhist, Islamic traditions, e.g., in sculpture, temple architecture, miniature painting)	2.22	2.47
China (indigenous traditions, Buddhist influence, e.g., in sculpture, ceramics, scroll painting)	2.33	
Southeast Asia (adaptations of Buddhist traditions, e.g., in temple architecture)	2.16	2.43
Korea and Japan (indigenous traditions and influence of China, e.g., ceramics, bronzes, ink painting, woodblock prints)	2.48	
Asian folk art	2.16	
Pacific Island cultures and Australia	2.18	2.25

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Table 2 (cont'd.)

	TEACHERS N = 143 Mean	TEACHER EDUCATORS N = 71 Mean
Global Traditions (cont'd.)		
Europe and the Near East		
Islamic (e.g., rise of the non-figurative tradition, Moorish influences in Spain)	2.31	
NATURE OF ART/AESTHETICS		
Aesthetics (identify, interpret, and apply widely known theories of aesthetics, e.g., theories of Rudolph Arnheim, Suzanne Langer, Harry S. Broudy, Karl Marx)	2.09	
THE MAKING OF ART		
Drawing		
Erasers		2.37
Scratchboard		2.28
Cartooning		2.19
Mechanical drawing	2.46	1.92
Painting		
Air brush	2.33	2.18
Fresco	2.09	1.76
Egg Tempera	2.10	1.85
Encaustic	2.30	1.97
Impasto	2.33	
Photography		
Manipulative (e.g., hand coloring, multiple negative)	2.31	
Sculpture		
Performance	2.47	2.34
Stone	2.29	
Metals	2.44	
Plastics	2.46	
Communication Arts (Technology/Media)		
Package design		2.48
Film		2.48
Electronic transmission (e.g., fax, laser disc, modems)	2.34	2.42
Laser disc	2.35	2.24
Modem	2.42	2.13
Scanner	2.31	2.37
Photostats	2.30	2.16

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Table 2 (cont'd.)

	TEACHERS N = 143 Mean	TEACHER EDUCATORS N = 71 Mean
THE MAKING OF ART (cont'd.)		
Communication Arts (Technology/Media) (cont'd)		
Editing	2.47	
Ceramics		
Tiles		2.46
Mold		2.45
Crafts/Jewelry		
Types		
Stained glass	2.22	2.08
Mosaic		2.30
Papermaking		2.45
Metal jewelry	2.35	2.33
Ceramic jewelry		2.17
Plastic jewelry	2.26	1.88
Paper jewelry	2.40	2.09
Use of Tools, Materials, and Equipment		
Plastic	2.33	2.23
Enamels	2.49	2.23
Torches	2.33	
Casting machine	2.19	2.18
Soldering iron	2.38	2.39
Solder	2.40	2.45
Glass cutter	2.32	2.17
Pug mill	2.22	2.35
Electric blender	2.28	2.39
Tile cutter	2.18	1.99
Deckle	2.09	2.06
Felts	2.28	2.21
Techniques and Processes		
Fabrication	2.41	
Scrimshaw	2.07	1.71
Enameling	2.29	2.09
Scraffito	2.25	2.29
Annealing	2.23	2.27
Sawing	2.33	
Piercing	2.30	
Soldering	2.35	
Casting	2.33	2.32
Lamination	2.23	2.35

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Table 2 (cont'd.)

	TEACHERS N = 143 Mean	TEACHER EDUCATORS N = 71 Mean
THE MAKING OF ART (cont'd.)		
Fiber Arts		
Wax		2.45
Tjanting tools	2.44	2.27
Sewing machine	2.26	2.32
Mold and deckle	2.23	2.20
Applique	2.46	
Macrame	2.38	2.14
Quilting	2.38	2.14
Basketry	2.47	2.29
Newer Art Forms		
Performance	2.28	2.40
Installation	2.29	2.42
Environmental (earthworks, site works)	2.31	2.42
Overall evaluation of the importance of Newer Art Forms	2.44	
DOCUMENTATION OF PERSONAL ART MAKING		
Newer art forms (e.g., performance, installation)	2.47	2.44

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Table 3

Mean Importance Ratings of Knowledge Statements Rated Less than 2.50 by Subgroups of Respondents

Knowledge Area Number	Description
28	Global Traditions: Periods: European-influenced traditions in Mexico, Central America and South America
65	The Criticism of Art: Describe the role and function of the art critic
85	The Making of Art: Drawing: Use of Tools, Media and Materials: fixatives/solvents
93	The Making of Art: Drawing: Techniques or Methods: computer drawing
117	The Making of Art: Printmaking: Use of Techniques, Methods, Materials, and Equipment: baren
129	The Making of Art: Printmaking: Techniques and Methods: lithography
130	The Making of Art: Printmaking: Techniques and Methods: intaglio
145	The Making of Art: Sculpture: Types: puppetry
146	The Making of Art: Sculpture: Types: performance
148	The Making of Art: Sculpture: Types: installation
183	The Making of Art: Communication Arts: Use of Tools, Media/Materials and Equipment: triangle
198	The Making of Art: Communication Arts: Techniques and Processes: paste up/mechanicals
217	The Making of Art: Ceramics: Techniques and Processes: casting
229	The Making of Art: Crafts/Jewelry: Use of Tools, Materials, and Equipment: metal (e.g., copper, silver)

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Table 3 (cont'd.)

Knowledge Area Number	Description
235	The Making of Art: Crafts/Jewelry: Use of Tools, Materials, and Equipment: saw
237	The Making of Art: Crafts/Jewelry: Use of Tools, Materials, and Equipment: files
260	The Making of Art: Fiber Arts: Types: cast (e.g., paper making)
261	The Making of Art: Fiber Arts: Use of Tools, Materials, and Equipment: loom
262	The Making of Art: Fiber Arts: Use of Tools, Materials, and Equipment: yarns
265	The Making of Art: Fiber Arts: Use of Tools, Materials, and Equipment: fabric paint
266	The Making of Art: Fiber Arts: Use of Tools, Materials, and Equipment: fabrics (e.g., silk, cotton)
271	The Making of Art: Fiber Arts: Techniques and Processes: stitchery
272	The Making of Art: Fiber Art: Techniques and Processes: tie dye
279	The Making of Art: Fiber Art: Techniques and Processes: paper making

Correlations of the profiles of mean importance ratings. Correlation coefficients were computed for the profiles of mean importance ratings for the subgroups within the group of respondents. The coefficients are presented in Table 4. All values exceed .90, indicating a very high level of relative agreement between the subgroups of respondents: teachers and teacher educators, males and females, respondents from various geographical areas, and teachers with more than 10 years experience and less experienced teachers.

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Table 4

Correlations of the Profile of Mean Importance Ratings by Subgroup

	1.	2.	3.
Current Employment Status			
1. Teachers			
2. Teacher Educators	.92		
Sex			
1. Female			
2. Male	.94		
Geographic Region			
1. Northeast			
2. Central	.95		
3. Southern	.96	.95	
4. Far West	.93	.96	.94
Teaching Experience (teachers only)			
1. 10 years or less			
2. More than 10 years	.95		

Content Coverage

To determine the adequacy of the survey's content domain coverage, respondents were asked to judge how well the survey covered each major knowledge area. These judgments were obtained using a 5-point rating scale that ranged from a low of 1 (very poorly) to a high of 5 (very well). The mean ratings for each area are presented in Table 5. All the mean ratings were close to or exceeded 4.00. This indicates that all the major knowledge areas were judged to have been well covered.

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Table 5

Mean Ratings of Content Coverage

CONTENT AREA	Teachers		College Faculty	
	Mean	SD	Mean	SD
Vocabulary of art	4.03	0.81	4.13	0.68
Content of art	3.50	0.88	3.72	0.76
Global traditions in art, architecture, and design	4.17	0.78	4.20	0.79
Nature of art/aesthetics	3.75	0.79	4.02	0.76
The criticism of art	3.92	0.87	3.82	0.80
The making of art	4.33	0.73	4.30	0.78
Documentation of personal art making	4.15	0.78	4.03	0.81
Pedagogy specific to art	4.22	0.74	4.21	0.75

Summary

A job analysis was conducted to define a knowledge domain important for newly licensed/certified art teachers to perform their jobs in a competent manner. The results of the job analysis will be used to develop specifications for the art assessment that will be included as part of the subject assessments of The Praxis Series: Professional Assessments for Beginning Teachers ™.

An initial draft domain of important knowledge was constructed by ETS Test Development staff with expertise in art and ETS Research staff with expertise in job analysis. This draft domain was then reviewed, modified, and approved by several art education consultants and by an external Advisory/Test Development Committee. The revised knowledge domain was then subjected to verification through the use of a large-scale, national survey of art teachers, administrators, and college faculty. The survey participants were asked to rate the specific knowledge statements of the domain using a 5-point importance scale. A cutpoint of 2.50 (midpoint between *moderately important* and *important*) was established to differentiate between important and unimportant knowledge statements. Knowledge statements that received a mean importance rating of 2.50 or higher were considered important and, therefore, eligible for inclusion in the development of assessment specifications; knowledge statements that received a mean rating of less than 2.50 were considered unimportant and, therefore, not eligible. (However, because survey participants were not involved in the development of the knowledge domain and, consequently, may lack certain insights that the Advisory/Test

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Development Committee members have due to their high level of involvement in the definition of the domain, a knowledge statement rated below 2.50 could be reinstated for inclusion, if accompanied by compelling and documented rationales provided by the committee.)

Eighty of the 307 knowledge statements were rated less than 2.50 by teachers and teacher educators from the primary group of survey respondents. This represents approximately 26% of the knowledge domain. The subgroup analysis revealed a total of 102 knowledge statements rated below the 2.50 criterion. In addition to the 80 statements identified by the mean analysis conducted on teachers and teacher educators, another 24 statements were judged below the 2.50 cutpoint.

The computation of correlation coefficients to assess subgroup agreement in terms of perceived relative importance of the knowledge statements revealed a very high level of agreement. The coefficients generated by the subgroup analyses all exceeded .90. This finding, coupled with the outcome of the mean analysis, indicate that there is substantial agreement in the importance ratings across the diversity of art education professionals.

In summary, the results of the study identified 205 knowledge statements judged to be important for newly licensed (certified) art teachers by the diversity of educational professionals responding to the job analysis survey.

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Appendix A

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Appendix B

Job Analysis Survey

JOB ANALYSIS INVENTORY

FOR ART TEACHERS

By

Educational Testing Service
Princeton, New Jersey
April, 1992

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INTRODUCTION

Educational Testing Service (ETS) is developing a new generation of assessments for the purpose of licensing teachers. The inventory that follows is part of our development effort and is designed to gather information concerning the entry-level art teacher's job. It was developed by classroom teachers, college faculty, and state department of education officials, along with ETS staff.

Those who constructed this inventory recognize that art teachers are required to teach students with varying backgrounds and levels of ability. For this reason, the collaborators believe that teachers should have a broad and deep understanding of art in order to teach it. The inventory asks you to respond to areas of knowledge and to rate each area as to its importance for a newly licensed (certified) art teacher. Please do not relate each statement to your own job but rather to what you believe an entry-level art teacher should know and be able to do.

The information you provide will guide the development of the new NTE art education examination. It is expected that the new examination will differ from the current examination in both content and design. In addition to the development of a new examination, this study will also contribute to our understanding of art education as a profession. The results of the study are expected to be widely disseminated and should be very useful to the profession.

The inventory has been mailed to a group of 800 professionals. Its value is directly related to the number of individuals who return their completed inventories. Because you will be representing a large number of professionals, your responses are extremely important. Please take the time to complete and return the inventory.

PART I - KNOWLEDGE AND ABILITIES FOR ART TEACHERS

The purpose of this inventory is to determine what you believe newly licensed (certified) art teachers should know and be able to do in order to perform their job in a competent manner. On the following pages you will find eight major content areas and, beneath each, a list of knowledge and ability statements that define the particular content area. The order of presentation of the eight content areas is not meaningful.

The eight content areas are:

I. **VOCABULARY OF ART**
II. **CONTENT OF ART**
III. **GLOBAL TRADITIONS IN ART, ARCHITECTURE AND DESIGN**
IV. **NATURE OF ART/AESTHETICS**
V. **THE CRITICISM OF ART**
VI. **THE MAKING OF ART**
VII. **DOCUMENTATION OF PERSONAL ART MAKING**
VIII. **PEDAGOGY SPECIFIC TO ART**

For each statement within each of these content areas, you will be asked to make the following judgment:

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the 5-point scale adjacent to each statement.

Note that any individual art teacher may have extensive knowledge or skill in some areas, but not in others; and areas of expertise may vary from one art teacher to another. All art teachers, however, should have some knowledge and skills in a variety of areas, including those outside their own area of expertise. The purpose of this survey is to identify those areas in which all beginning art teachers, regardless of their individual areas of expertise, should have some knowledge or skill.

To familiarize yourself with the content areas and statements, you may wish to glance through Part I before making your judgments.

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

I. VOCABULARY OF ART	IMPORTANCE
1. Terminology needed to promote analytical and metaphoric thinking	0 1 2 3 4
2. Terminology needed to identify and discuss relationships among aesthetics, art making, art criticism, and art history	0 1 2 3 4
3. Terminology needed to identify and discuss relationships between the visual arts including architecture, design, and other art forms (e.g., poetry, dance, music)	0 1 2 3 4
4. Terminology needed to discuss art forms and techniques	0 1 2 3 4
5. Traditional art elements and principles	0 1 2 3 4
6. Contemporary principles of organization (e.g., juxtaposition, appropriation, transformation)	0 1 2 3 4
7. **Overall evaluation of the importance of Vocabulary of Art**	0 1 2 3 4

8. How well do the statements in section I cover the important aspects of Vocabulary of Art?

1	2	3	4	5
Very Poorly	Poorly	Adequately	Well	Very Well

What important aspects, if any, are not covered?

_____

_____

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

II. CONTENT OF ART — IMPORTANCE

9. Analyze and discuss how the treatment of the content of the work is related to the content and the purpose of a work of art 0 1 2 3 4

10. Analyze and describe the purpose or intent of works of art (i.e., personal expression, perceptual studies, social or political commentary, religious, utilitarian, etc.) 0 1 2 3 4

11. **Overall evaluation of Content of Art** 0 1 2 3 4

12. How well do the statements in section II cover the important aspects of Content of Art?

1	2	3	4	5
Very Poorly	Poorly	Adequately	Well	Very Well

What important aspects, if any, are not covered?

_____

_____

III. GLOBAL TRADITIONS IN ART, ARCHITECTURE, AND DESIGN — IMPORTANCE

A. Historical Analysis

Recognize the historical context of works of art and be able to discuss them with reference to the following:

13. Role of the artist in society 0 1 2 3 4

14. Stylistic and thematic influences of artists, architects, and movements on one another 0 1 2 3 4

15. Stylistic and thematic relationship between art and culture within one or more periods (i.e., colonialism and other forms of domination, gender discrimination, technology and ecology) 0 1 2 3 4

16. Use of primary and secondary sources (e.g., artists' autobiographies and biographies, diaries, manifestos, historical monographs) 0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

III. GLOBAL TRADITIONS IN ART, ARCHITECTURE, AND DESIGN (cont.)

		IMPORTANCE
17.	Transmission of cultural values through two and three-dimensional images and forms	0 1 2 3 4
	Impact of external forces on art and culture:	
18.	Colonialism and other forms of domination	0 1 2 3 4
19.	Gender discrimination	0 1 2 3 4
20.	Technology	0 1 2 3 4
21.	Ecology	0 1 2 3 4
	B. Periods, Themes, Styles and Movements Within Global Traditions of Art, Design, and Crafts	
	Africa	
22.	Ancient art of the sub-Sahara (e.g., rock art, early animist traditions, Nok culture)	0 1 2 3 4
23.	Ancient Egyptian, Nubian, and Ethiopian art	0 1 2 3 4
24.	10 century A.D. to the present (e.g., the Akan, Yoruba, Benin, continuation of animist traditions)	0 1 2 3 4
	The Americas	
25.	Pre-Columbian, Mexico to Peru	0 1 2 3 4
26.	Native American art of North America (e.g., the Pacific Northwest, the Southwest, early mound-building culture, Plains culture)	0 1 2 3 4
27.	European-influenced traditions in the United States and Canada	0 1 2 3 4
28.	European-influenced traditions in Mexico, Central America, and South America	0 1 2 3 4
29.	Folk art (contrasting traditions of North and South America)	0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

III. GLOBAL TRADITIONS IN ART, ARCHITECTURE, AND DESIGN (cont.)

		IMPORTANCE
	Asia/Oceania	
30.	The Indian subcontinent (Hindu, Buddhist, Islamic traditions, e.g., in sculpture, temple architecture, miniature painting)	0 1 2 3 4
31.	China (indigenous traditions, Buddhist influence, e.g., in sculpture, ceramics, scroll painting)	0 1 2 3 4
32.	Southeast Asia (adaptations of Buddhist traditions, e.g., in temple architecture)	0 1 2 3 4
33.	Korea and Japan (indigenous traditions and influence of China, e.g., ceramics, bronzes, ink painting, woodblock prints)	0 1 2 3 4
34.	Asian folk art	0 1 2 3 4
35.	Pacific Island cultures and Australia	0 1 2 3 4
	Europe and the Near East	
36.	Prehistoric (e.g., cave paintings, megaliths, Cycladic idols)	0 1 2 3 4
37.	Ancient art of the Mediterranean (e.g., Mesopotamian, Persian, classical Greek, Roman, Etruscan)	0 1 2 3 4
38.	Early Christian/Byzantine	0 1 2 3 4
39.	Islamic (e.g., rise of the non-figurative tradition, Moorish influences in Spain)	0 1 2 3 4
40.	Medieval	0 1 2 3 4
41.	Renaissance (both northern European and southern European)	0 1 2 3 4
42.	17th century (e.g., baroque)	0 1 2 3 4
43.	18th century (e.g., rococo, neoclassical, romantic)	0 1 2 3 4
44.	19th century (e.g., realist, impressionist, postimpressionist)	0 1 2 3 4
45.	Folk traditions	0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

III. GLOBAL TRADITIONS IN ART, ARCHITECTURE, AND DESIGN (cont.)

		IMPORTANCE
	20th Century Movements	
46.	Cubism	0 1 2 3 4
47.	Expressionism (e.g., German, abstract)	0 1 2 3 4
48.	Constructivism	0 1 2 3 4
49.	Dadaism	0 1 2 3 4
50.	Futurism	0 1 2 3 4
51.	Surrealism	0 1 2 3 4
52.	Folk art	0 1 2 3 4
53.	Social realism (e.g., Russia, China, the Americas)	0 1 2 3 4
54.	Mid 20th century: 1945-1980 (e.g., pop art, hard edge, color field, conceptual art)	0 1 2 3 4
55.	Late 20th century (e.g., photorealism, post-modern. performance art, popular culture, street art)	0 1 2 3 4
56.	**Overall evaluation of the importance of Global Traditions in Art, Architecture, and Design**	0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

III. GLOBAL TRADITIONS IN ART, ARCHITECTURE, AND DESIGN (cont.)

IMPORTANCE

57. How well do the statements in section III cover the important aspects of Global Traditions in Art, Architecture, and Design?

1	2	3	4	5
Very Poorly	Poorly	Adequately	Well	Very Well

What important aspects, if any, are not covered?

_____

_____

IV. NATURE OF ART/AESTHETICS

IMPORTANCE

Recognize, discuss, interpret, and analyze the art works of major styles and cultures with reference to the following topics:

58. Definitions of art (establish and apply criteria for identifying art) 0 1 2 3 4

59. Nature of aesthetic experience (identify aesthetic criteria and apply them to describe aesthetic experience with reference to nonart objects as well as art objects) 0 1 2 3 4

60. Meaning in art (interpret narrative content, imagery, symbolism, and emotional affect of works of art) 0 1 2 3 4

61. Aesthetics (identify, interpret, and apply widely known theories of aesthetics, e.g., theories of Rudolph Arnheim, Suzanne Langer, Harry S. Broudy, Karl Marx) 0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

IV. NATURE OF ART/AESTHETICS (cont.) **IMPORTANCE**

62. **Overall evaluation of Nature of Art/Aesthetics** 0 1 2 3 4

63. How well do the statements in section IV cover the important aspects of Nature of Art/Aesthetics?

1	2	3	4	5
Very Poorly	Poorly	Adequately	Well	Very Well

What important aspects, if any, are not covered?

_____

_____

V. THE CRITICISM OF ART **IMPORTANCE**

Demonstrate knowledge of the basic principles of art criticism and apply that knowledge in order to:

64. Describe, analyze, interpret, evaluate, judge, and critique works of art . . 0 1 2 3 4

65. Describe the role and function of the art critic 0 1 2 3 4

66. Read, interpret, and evaluate art criticism as part of the process of applying that criticism to works of art 0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

V. THE CRITICISM OF ART (cont.) **IMPORTANCE**

67. **Overall evaluation of the importance of The Criticism or Art** 0 1 2 3 4

68. How well do the statements in section V cover the important aspects of The Criticism of Art?

1	2	3	4	5
Very Poorly	Poorly	Adequately	Well	Very Well

What important aspects, if any, are not covered?

_____

_____

VI. THE MAKING OF ART **IMPORTANCE**

A. The Creative Process 0 1 2 3 4

B. Art forms

DRAWING

Kinds of Drawings (e.g., figure, nature, person-made environment)

69. From observation 0 1 2 3 4

70. From imagination 0 1 2 3 4

Use of Tools, Media, and Materials

71. Graphite (pencil) 0 1 2 3 4

72. Colored pencil 0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

VI. THE MAKING OF ART (cont.)	IMPORTANCE
73. Crayon	0 1 2 3 4
74. Charcoal	0 1 2 3 4
75. Conte	0 1 2 3 4
76. Chalk	0 1 2 3 4
77. Pastel	0 1 2 3 4
78. Oil pastel	0 1 2 3 4
79. Watercolor	0 1 2 3 4
80. Pen/brush and ink	0 1 2 3 4
81. Felt tip pen	0 1 2 3 4
82. Tools for computer drawing (e.g., mouse, light pen)	0 1 2 3 4
83. Surfaces (e.g., paper, fabric, human body)	0 1 2 3 4
84. Erasers	0 1 2 3 4
85. Fixatives/solvents	0 1 2 3 4
86. Brushes	0 1 2 3 4
Techniques or Methods	
87. Scratchboard	0 1 2 3 4
88. Wash	0 1 2 3 4
89. Mixed media	0 1 2 3 4
90. Line (e.g., contour, hatching, gesture)	0 1 2 3 4
91. Value/shading	0 1 2 3 4
92. Cartooning	0 1 2 3 4
93. Computer drawing	0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

VI. THE MAKING OF ART (cont.)		IMPORTANCE
94.	Perspective (e.g., linear, intuitive, atmospheric)	0 1 2 3 4
95.	Mechanical drawing	0 1 2 3 4
96.	**Overall evaluation of the importance of Drawing**	0 1 2 3 4
PAINTING		
	Use of Tools, Media, or Materials	
97.	Watercolor	0 1 2 3 4
98.	Tempera	0 1 2 3 4
99.	Acrylics	0 1 2 3 4
100.	Oils	0 1 2 3 4
101.	Adhesives	0 1 2 3 4
102.	Surfaces (e.g., canvases, papers, walls)	0 1 2 3 4
103.	Brushes/knives	0 1 2 3 4
104.	Solvents	0 1 2 3 4
105.	Air brush	0 1 2 3 4
	Techniques or Methods	
106.	Fresco	0 1 2 3 4
107.	Egg Tempera	0 1 2 3 4
108.	Collage	0 1 2 3 4
109.	Mixed media	0 1 2 3 4
110.	Resists	0 1 2 3 4
111.	Encaustic	0 1 2 3 4
112.	Brush techniques (e.g, wash, dry brush, wet into wet)	0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

VI. THE MAKING OF ART (cont.)	IMPORTANCE
113. Impasto	0 1 2 3 4
114. **Overall evaluation of the importance of Painting**	0 1 2 3 4
PRINTMAKING	
Use of Tools, Media, Materials, and Equipment	
115. Brayer	0 1 2 3 4
116. Press	0 1 2 3 4
117. Baren	0 1 2 3 4
118. Squeegee	0 1 2 3 4
119. Ink	0 1 2 3 4
120. Surfaces (e.g., paper, fabric)	0 1 2 3 4
121. Plates (e.g., linoleum, copper, plexiglass)	0 1 2 3 4
122. Screens	0 1 2 3 4
123. Cutting tools	0 1 2 3 4
124. Bench hooks	0 1 2 3 4
125. Computers	0 1 2 3 4
Techniques and Methods	
126. Monoprint	0 1 2 3 4
127. Relief (e.g., lino, stamping, wood, cardboard, callograph)	0 1 2 3 4
128. Stencil/silkscreen/serigraphy	0 1 2 3 4
129. Lithography	0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

VI. THE MAKING OF ART (cont.)	IMPORTANCE
130. Intaglio (e.g., etching, engraving, drypoint)	0 1 2 3 4
131. **Overall evaluation of the importance of Printmaking**	0 1 2 3 4
PHOTOGRAPHY	
Use of Basic Materials and Equipment	
132. Camera	0 1 2 3 4
133. Film	0 1 2 3 4
134. Paper	0 1 2 3 4
135. Chemicals (e.g., developer, stop bath, fixer)	0 1 2 3 4
136. Enlarger	0 1 2 3 4
Techniques and Methods	
137. Printing (e.g., black and white, color, cameraless)	0 1 2 3 4
138. Manipulative (e.g., hand coloring, multiple negatives)	0 1 2 3 4
139. **Overall evaluation of the importance of Photography**	0 1 2 3 4
SCULPTURE	
Types	
140. Free standing	0 1 2 3 4
141. Kinetic	0 1 2 3 4
142. Relief	0 1 2 3 4
143. Environmental	0 1 2 3 4
144. Assemblages	0 1 2 3 4
145. Puppetry	0 1 2 3 4
146. Performance	0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

VI. THE MAKING OF ART (cont.)	IMPORTANCE
147. Conceptual	0 1 2 3 4
148. Installation	0 1 2 3 4
Use of Media, Materials, and Equipment	
149. Clay	0 1 2 3 4
150. Plaster	0 1 2 3 4
151. Papier mache	0 1 2 3 4
152. Wood	0 1 2 3 4
153. Stone	0 1 2 3 4
154. Metals	0 1 2 3 4
155. Plastics	0 1 2 3 4
156. Paper	0 1 2 3 4
157. Found objects	0 1 2 3 4
158. Fiber	0 1 2 3 4
159. Wire	0 1 2 3 4
160. Kiln	0 1 2 3 4
161. Tools (e.g., cutting tools, carving tools)	0 1 2 3 4
162. Armatures	0 1 2 3 4
Techniques or Methods	
163. Additive	0 1 2 3 4
164. Subtractive	0 1 2 3 4
165. Modeling	0 1 2 3 4
166. Casting	0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

VI. THE MAKING OF ART (cont.)	IMPORTANCE
167. Construction	0 1 2 3 4
168. Improvisation	0 1 2 3 4
169. **Overall evaluation of the importance of Sculpture**	0 1 2 3 4
COMMUNICATION ARTS (TECHNOLOGY/MEDIA)	
Graphic Design	
170. Posters	0 1 2 3 4
171. Calligraphy	0 1 2 3 4
172. Advertising	0 1 2 3 4
173. Illustration	0 1 2 3 4
174. Product design	0 1 2 3 4
175. Package design	0 1 2 3 4
176. Typography	0 1 2 3 4
Media Arts/Electronic Arts	
177. Computer graphics	0 1 2 3 4
178. Video	0 1 2 3 4
179. Film	0 1 2 3 4
180. Electronic transmission (e.g., fax, laser disc, modems)	0 1 2 3 4
181. Photography	0 1 2 3 4
Use of Tools, Media/Materials, and Equipment	
182. T-square	0 1 2 3 4
183. Triangle	0 1 2 3 4
184. Inks	0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

VI. THE MAKING OF ART (cont.)	IMPORTANCE
185. Compass	0 1 2 3 4
186. Brushes	0 1 2 3 4
187. Technical pens and pencils	0 1 2 3 4
188. Laser disc	0 1 2 3 4
189. Computer	0 1 2 3 4
190. Modem	0 1 2 3 4
191. VCR	0 1 2 3 4
192. Video camera	0 1 2 3 4
193. Camera	0 1 2 3 4
194. Projection equipment (e.g., slide, overhead)	0 1 2 3 4
195. Scanner	0 1 2 3 4
Techniques and Processes	
196. Photostats	0 1 2 3 4
197. Layout & page design	0 1 2 3 4
198. Paste up/mechanicals	0 1 2 3 4
199. Editing	0 1 2 3 4
200. **Overall evaluation of the importance of Communication Arts (Technology/Media)**	0 1 2 3 4
CERAMICS	
Types	
201. Pottery	0 1 2 3 4
202. Tiles	0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

VI. THE MAKING OF ART (cont.)	IMPORTANCE
203. Sculpture	0 1 2 3 4
204. Containers	0 1 2 3 4
Use of Tools, Media, and Materials	
205. Clay	0 1 2 3 4
206. Potter's wheel	0 1 2 3 4
207. Slip	0 1 2 3 4
208. Glaze	0 1 2 3 4
209. Mold	0 1 2 3 4
210. Kiln	0 1 2 3 4
Techniques and Processes	
211. Stages (e.g., Leather hard, Greenware, Bisque)	0 1 2 3 4
212. Wedging	0 1 2 3 4
213. Firing	0 1 2 3 4
214. Decoration	0 1 2 3 4
215. Glazing	0 1 2 3 4
216. Hand built (e.g., pinch, slab, coil)	0 1 2 3 4
217. Casting	0 1 2 3 4
218. Wheel thrown	0 1 2 3 4
219. **Overall evaluation of the importance of Ceramics**	0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

VI. THE MAKING OF ART (cont.)	IMPORTANCE
CRAFTS/JEWELRY	
Types	
220. Stained glass	0 1 2 3 4
221. Mosaic	0 1 2 3 4
222. Papermaking	0 1 2 3 4
223. Metal jewelry	0 1 2 3 4
224. Ceramic jewelry	0 1 2 3 4
225. Plastic jewelry	0 1 2 3 4
226. Paper jewelry	0 1 2 3 4
Use of Tools, Materials, and Equipment	
227. Plastic	0 1 2 3 4
228. Natural materials	0 1 2 3 4
229. Metal (e.g., copper, silver)	0 1 2 3 4
230. Clay	0 1 2 3 4
231. Fiber	0 1 2 3 4
232. Paper	0 1 2 3 4
233. Enamels	0 1 2 3 4
234. Kiln	0 1 2 3 4
235. Saw	0 1 2 3 4
236. Torches	0 1 2 3 4
237. Files	0 1 2 3 4
238. Casting machine	0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

VI. THE MAKING OF ART (cont.)		IMPORTANCE
239.	Soldering iron	0 1 2 3 4
240.	Solder	0 1 2 3 4
241.	Glass cutter	0 1 2 3 4
242.	Pug mill	0 1 2 3 4
243.	Electric blender	0 1 2 3 4
244.	Tile cutter	0 1 2 3 4
245.	Deckle	0 1 2 3 4
246.	Felts	0 1 2 3 4
	Techniques and Processes	
247.	Fabrication	0 1 2 3 4
248.	Scrimshaw	0 1 2 3 4
249.	Enameling	0 1 2 3 4
250.	Scraffito	0 1 2 3 4
251.	Annealing	0 1 2 3 4
252.	Sawing	0 1 2 3 4
253.	Piercing	0 1 2 3 4
254.	Soldering	0 1 2 3 4
255.	Casting	0 1 2 3 4
256.	Lamination	0 1 2 3 4
257.	**Overall evaluation of the importance of Crafts/Jewelry**	0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

VI. THE MAKING OF ART (cont.)	IMPORTANCE
FIBER ARTS	
Types	
258. Constructed (e.g., weaving, basketry)	0 1 2 3 4
259. Surface decoration (e.g., Batik, stitchery, printed)	0 1 2 3 4
260. Cast (e.g., paper making)	0 1 2 3 4
Use of Tools, Materials, and Equipment	
261. Loom	0 1 2 3 4
262. Yarns	0 1 2 3 4
263. Wax	0 1 2 3 4
264. Dyes	0 1 2 3 4
265. Fabric paint	0 1 2 3 4
266. Fabrics (e.g., silk, cotton)	0 1 2 3 4
267. Natural materials (e.g., reeds, sticks, shells)	0 1 2 3 4
268. Tjanting tools	0 1 2 3 4
269. Sewing machine	0 1 2 3 4
270. Mold and deckle	0 1 2 3 4
Techniques and Processes	
271. Stitchery	0 1 2 3 4
272. Tie dye	0 1 2 3 4
273. Batik	0 1 2 3 4
274. Applique	0 1 2 3 4
275. Macrame	0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

VI. THE MAKING OF ART (cont.)	IMPORTANCE
276. Quilting	0 1 2 3 4
277. Basketry	0 1 2 3 4
278. Weaving	0 1 2 3 4
279. Paper making	0 1 2 3 4
280. **Overall evaluation of the importance of Fiber Arts**	0 1 2 3 4
NEWER ART FORMS	
281. Performance	0 1 2 3 4
282. Installation	0 1 2 3 4
283. Environmental (earthworks, site works)	0 1 2 3 4
284. **Overall evaluation of the importance of Newer Art Forms**	0 1 2 3 4
C. Presentation/Display of Art Forms	0 1 2 3 4
D. Health and Safety Concerns	
285. Dust (e.g., charcoal, clay, pastels)	0 1 2 3 4
286. Fumes (e.g., sprays, markers, kiln, rubber cement)	0 1 2 3 4
287. Solvents (e.g., turpentine, lacquer)	0 1 2 3 4
288. Tools	0 1 2 3 4
289. Dyes	0 1 2 3 4
290. Glazes	0 1 2 3 4
291. **Overall evaluation of the importance of The Making of Art**	0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

VI. THE MAKING OF ART (cont.)

292. How well do the statements in section VI cover the important aspects of The Making of Art?

1	2	3	4	5
Very Poorly	Poorly	Adequately	Well	Very Well

What important aspects, if any, are not covered?

_____

_____

VII. DOCUMENTATION OF PERSONAL ART MAKING

		IMPORTANCE
	Demonstrate the ability to create and discuss works of art in the following areas:	
293.	Drawing	0 1 2 3 4
294.	Painting	0 1 2 3 4
295.	Printmaking	0 1 2 3 4
296.	Sculpture	0 1 2 3 4
297.	Ceramics	0 1 2 3 4
298.	Crafts/Jewelry	0 1 2 3 4
299.	Communication Arts (Technology/Media)	0 1 2 3 4
300.	Newer art forms (e.g., performance, installation)	0 1 2 3 4
301.	**Overall evaluation of the importance of Documentation of Personal Art Making**	0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

302. How well do the tasks in section VII cover the important aspects of Documentation of Personal Art Making?

1	2	3	4	5
Very Poorly	Poorly	Adequately	Well	Very Well

What important aspects, if any, are not covered?

_____

_____

VIII. PEDAGOGY SPECIFIC TO ART

IMPORTANCE

In addition to content, art teachers also need to know something about pedagogy specific to art. This includes knowledge of students, curriculum, teaching strategies, and resources.

A. Underlying Factors that Influence Learning and Instruction

303. Complex factors that affect the teaching of art (e.g., societal, cultural, ethnic, gender, religious, socio-economic, linguistic) 0 1 2 3 4

304. Impact of context on understanding and making art 0 1 2 3 4

305. Complex factors that affect the student's learning of art (e.g., societal, cultural, ethnic, gender, religious, socio-economic, linguistic) 0 1 2 3 4

306. Disciplines that affect the teaching of art (e.g., anthropology, history, philosophy, psychology) 0 1 2 3 4

307. Disciplines (e.g., anthropology, history, philosophy, psychology) that affect the student's learning of art 0 1 2 3 4

308. Impact of developmental and learning theories on teaching art 0 1 2 3 4

B. Curriculum: Organization and Materials

309. Purposes for teaching art 0 1 2 3 4

310. Purposes for teaching particular concepts, issues, and/or forms in art . . 0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching,** if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

VIII. PEDAGOGY SPECIFIC TO ART (cont.)		IMPORTANCE
311.	Relationships among concepts, issues, and/or forms in art	0 1 2 3 4
312.	Relationships among the arts	0 1 2 3 4
313.	Relationships between visual arts and other disciplines	0 1 2 3 4
314.	Scope and sequence in art curricula for a particular group of students and a rationale for them	0 1 2 3 4
315.	Common misconceptions that students have about art and art making	0 1 2 3 4
316.	Unit and lesson plans in art curricula for a particular group of students and rationale for the plans	0 1 2 3 4
317.	Curriculum materials and equipment for art appropriate for particular groups of students and particular concepts, issues and/or forms	0 1 2 3 4
318.	Popular culture appropriate for particular groups of students and particular concepts, issues and/or forms in art (e.g., comic books, film, television, video)	0 1 2 3 4
319.	Instructional techniques appropriate for particular groups of students and particular concepts, issues and/or forms in art (e.g., computer, videodisc, interactive television)	0 1 2 3 4
C. Resources		
320.	Cultural institutions (e.g., museums, galleries, community centers, parks)	0 1 2 3 4
321.	The art world (e.g., art dealers, art critics, collectors)	0 1 2 3 4
322.	Human resources (e.g., artistic, elders, gallery directors, community agency personnel)	0 1 2 3 4
323.	Environment (e.g., classroom, school, community)	0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

VIII. PEDAGOGY SPECIFIC TO ART (cont.)	IMPORTANCE
D. Instruction	
324. Knowledge, experience, and skills that students bring to various concepts, issues and/or forms in art	0 1 2 3 4
325. Knowledge, experience, and skills that students need for various concepts, issues and/or forms in art	0 1 2 3 4
326. Diverse ways of explaining/presenting art that make the subject matter understandable and interesting to particular groups of students (e.g., modeling, metaphors, analogies, drawings, performance, presentation of slides and prints)	0 1 2 3 4
327. Strategies and activities related to specific art objectives appropriate for particular groups of students (e.g., research, brainstorming, questioning, supervised practice, group work, lecture)	0 1 2 3 4
E. Assessment	
328. Evaluation strategies to assess student performance in art (e.g., portfolios, observations, interviews, discussions, essays, tests, journals, sketch books, performances)	0 1 2 3 4
F. Professional Concerns Related to Teaching a Particular Content Area	
329. Professional and scholarly literature appropriate for art teachers and students	0 1 2 3 4
330. Professional and scholarly organizations for art teachers and students	0 1 2 3 4

How **important** is this knowledge or skill for all newly licensed (certified) art teachers, **regardless of the grade level they will be teaching**, if they are to perform their jobs in a competent manner?

(0) Of no importance
(1) Of little importance
(2) Moderately important
(3) Important
(4) Very important

Circle your response using the scale adjacent to each statement.

VIII. PEDAGOGY SPECIFIC TO ART (cont.) **IMPORTANCE**

331. **Overall evaluation of the importance of Pedagogy Specific to Art** 0 1 2 3 4

332. How well do the statements in section VIII cover the important aspects of Pedagogy Specific to Art?

1	2	3	4	5
Very Poorly	Poorly	Adequately	Well	Very Well

What important aspects, if any, are not covered?

_____

_____

PART II - **BACKGROUND INFORMATION OF SURVEY RESPONDENTS**

The information which you provide in answering the questions in this section is completely confidential and will be used for research purposes only. Your responses will be grouped statistically with those of other individuals who are participating in this survey. A vital part of the statistical analysis involves grouping respondents with similar experience and backgrounds. To do this, we need your answers to the following questions:

(Circle your response).

333. Where do you work?

1. Alabama
2. Alaska
3. Arizona
4. Arkansas
5. California
6. Colorado
7. Connecticut
8. Delaware
9. District of Columbia
10. Florida
11. Georgia
12. Hawaii
13. Idaho
14. Illinois
15. Indiana
16. Iowa
17. Kansas
18. Kentucky
19. Louisiana
20. Maine
21. Maryland
22. Massachusetts
23. Michigan
24. Minnesota
25. Mississippi
26. Missouri
27. Montana
28. Nebraska
29. Nevada
30. New Hampshire
31. New Jersey
32. New Mexico
33. New York
34. North Carolina
35. North Dakota
36. Ohio
37. Oklahoma
38. Oregon
39. Pennsylvania
40. Puerto Rico
41. Rhode Island
42. South Carolina
43. South Dakota
44. Tennessee
45. Texas
46. Utah
47. Vermont
48. Virginia
49. Washington
50. West Virginia
51. Wisconsin
52. Wyoming

334. What is your age?

1. Under 25
2. 25-34
3. 35-44
4. 45-54
5. 55-64
6. 65 and over

335. What is your sex?

1. Female
2. Male

336. Which of the following best describes the area in which you work?

1. Urban
2. Suburban
3. Rural

BACKGROUND INFORMATION (continued)

337. How do you describe yourself?

1. Native American, American Indian or Alaskan native
2. Asian American, Asian, Native Hawaiian, or Pacific Islander
3. African American or Black
4. Mexican American or Chicano
5. Puerto Rican
6. Latin American, South American, Central American, or other Hispanic
7. White
8. Other _____

338. Which of the following best describes your highest educational attainment?

1. Less than a Bachelors
2. Bachelors
3. Bachelors + additional credits
4. Masters
5. Masters + additional credits
6. Doctorate

339. Which of the following best describes your current employment status?

1. Temporary substitute (assigned on a daily basis)
2. Permanent substitute (assigned on a longer term basis)
3. Regular teacher (not a substitute)
4. Principal or assistant principal
5. School administrator
6. Curricular supervisor
7. State administrator
8. College faculty
9. Other (please specify) _____

340. If you are presently teaching, do you teach in more than one school?

1. Yes
2. No
3. Do not presently teach

BACKGROUND INFORMATION (continued)

341. How many years have you taught art?

1. Never taught art
2. Less than a year
3. 1 - 2 years
4. 3 - 5 years
5. 6 - 10 years
6. 11 - 15 years
7. 16 - 20 years
8. 21 or more years

342. Which of the following best describes the grade level(s) you are currently teaching? (Circle **only one** category)

1. Preschool/kindergarten
2. Elementary only
3. Middle only
4. Secondary only
5. Elementary and middle
6. Middle and secondary
7. K-12
8. College or university
9. Do not currently teach
10. Other (please specify) _____

343. Circle the organizations to which you currently belong.

1. National Art Education Association
2. The art education association of your state
3. International Society for Education Through Art
4. College Art Association
5. Alliance for Arts Education
6. National Council of Artists
7. Other (please specify)_____

BACKGROUND INFORMATION (continued)

344. Circle the primary area in which you teach. (Circle **only one** category)

1. Art history
2. Criticism
3. Aesthetics
4. Drawing
5. Painting
6. Printmaking
7. Photography
8. Sculpture
9. Communication arts (e.g., film, TV)
10. Computer art/animation
11. Ceramics
12. Jewelry
13. Fiber arts
14. General crafts
15. General art
16. Other (Please specify)_____

345. Circle the primary area in which you practice. (Circle **only one** category)

1. Art history
2. Criticism
3. Aesthetics
4. Drawing
5. Painting
6. Printmaking
7. Photography
8. Sculpture
9. Communication arts (e.g., film, TV)
10. Computer art/animation
11. Ceramics
12. Jewelry
13. Fiber arts
14. General crafts
15. General art
16. Other (Please specify) _____

THANK YOU FOR COMPLETING THIS INVENTORY.
PLEASE RETURN IT WITHIN 10 DAYS USING THE ENCLOSED ENVELOPE.

Appendix C

Survey Cover Letter

EDUCATIONAL TESTING SERVICE PRINCETON, N.J. 08541

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(609) 734-5090 (Fax)
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DIVISION OF APPLIED
MEASUREMENT RESEARCH

May 1992

Dear Colleague:

I am writing to ask your cooperation in a project that should be of importance to teachers, college faculty, administrators, and other professionals in the field. Educational Testing Service (ETS) is in the process of developing a new generation of assessments for the purpose of licensing teachers. One type of assessment will be created to measure the prospective teacher's subject-matter or specialty-area knowledge and will likely be administered upon completion of the undergraduate teacher education program. One such assessment is a new version of the NTE Art Education examination. I am asking for your help as we develop this examination.

As part of the developmental process, ETS has worked closely with an advisory committee of classroom teachers, college faculty, and school administrators to identify potentially important knowledge and skill areas in art education instruction. The enclosed inventory has been constructed as a way to obtain your judgments of the importance of these areas for newly licensed (certified) art education teachers. Your responses and those of other professionals to this inventory will guide the development of the new examination.

You will notice that the inventory asks for some background information about you; this is solely for purposes of describing respondents. **Your answers will be treated in strict confidence.**

A postage-paid envelope is enclosed for the return of your completed inventory. Thank you for your participation in this important project.

Sincerely,

Judith Norback

Judith Norback, Ph.D.
Research Scientist

Enclosures (2)

Appendix D

Demographic Distributions

Demographic Distributions

	Number	Percent
AGE (years)		
Under 25	3	1.1
25-34	23	8.8
35-44	71	27.1
45-54	91	34.7
55-64	48	18.3
65 and over	9	3.4
No response	17	6.5
SEX		
Female	149	56.9
Male	96	36.6
No response	17	6.5
RACE/ETHNICITY		
American Indian or Alaskan Native	1	0.4
Asian, Asian American, Native Hawaiian or Pacific Islander	4	1.5
African American or Black	8	3.1
Hispanic	2	0.8
White	219	83.6
Other	5	1.9
No response	23	8.8
HIGHEST EDUCATIONAL ATTAINMENT		
Less than Bachelor's	1	0.4
Bachelor's	10	3.8
Bachelor's + Credits	70	26.7
Master's	30	11.5
Master's + Credits	80	30.5
Doctorate	51	19.5
No response	20	7.6

	Number	Percent
TEACHING AREA		
Urban	75	28.6
Suburban	83	31.7
Rural	79	30.2
No response	25	9.5
CURRENT EMPLOYMENT STATUS		
Temporary Substitute	0	0.0
Permanent Substitute	2	0.8
Regular Teacher (not a substitute)	141	53.8
Principal or Assistant Principal	0	0.0
School Administrator	0	0.0
Curricular Supervisor	1	0.4
State Administrator	10	3.8
College or University Faculty	71	27.1
Other	7	2.7
No response	30	11.5
TEACH IN MORE THAN ONE SCHOOL		
Yes	58	22.1
No	175	66.8
Do not presently teach	10	3.8
No response	19	7.3
TEACHING EXPERIENCE		
Never taught Art	8	3.1
Less than 1 year	3	1.1
1-2 years	7	2.7
3-5 years	18	6.9
6-10 years	32	11.1
11-15 years	29	11.1
16-20 years	36	13.7
21 or more years	114	43.5
No response	15	5.7

	Number	Percent
PRIMARY AREA OF TEACHING		
Art history	6	2.3
Criticism	2	0.8
Aesthetics	1	0.4
Drawing	12	4.6
Painting	6	2.3
Printmaking	1	0.4
Photography	1	0.4
Sculpture	1	0.4
Communication arts (e.g., film, TV)	0	0.0
Computer art/animation	1	0.4
Ceramics	4	1.5
Jewelry	2	0.8
Fiber arts	2	0.8
General crafts	0	0.0
General art	123	46.9
Other	62	23.7
No response	38	14.5
PRIMARY AREA OF PRACTICE		
Art history	3	1.1
Criticism	1	0.4
Aesthetics	2	0.8
Drawing	30	11.5
Painting	61	23.3
Printmaking	3	1.1
Photography	5	1.9
Sculpture	10	3.8
Communication arts (e.g., film, TV)	1	0.4
Computer art/animation	4	1.5
Ceramics	12	4.6
Jewelry	6	2.3
Fiber arts	10	3.8
General crafts	5	1.9
General art	52	19.8
Other	31	11.8
No response	26	9.9

	Number	Percent
GRADES CURRENTLY TEACHING		
Preschool/Kindergarten	0	0.0
Elementary only	40	15.3
Middle only	21	8.0
Secondary only	35	13.4
Elementary and middle	12	4.6
Middle and secondary	23	8.8
K - 12	10	3.8
College or university	82	31.3
Do not currently teach	9	3.4
Other	9	3.4
No response	21	8.0
PROFESSIONAL ORGANIZATION MEMBERSHIP		
National Art Education Association	13	5.0
State Art Education Association	27	10.3
International Society for Education through Art	1	0.4
College Art Association	2	0.8
Alliance for Arts Education	3	1.1
National Council of Artists	0	0.0
Other	29	11.1
Multiple membership	109	41.6
No response	78	29.8
GEOGRAPHIC REGION		
Northeast	52	19.8
Central	70	26.7
South	63	24.0
Far West	52	19.8
No response	25	9.5

Appendix E

Importance Ratings for Teachers and College Faculty

	Teachers N = 143		College Faculty N = 71	
	Mean	SD	Mean	SD
I. VOCABULARY OF ART				
1. Terminology needed to promote analytical and metaphoric thinking	2.92	0.82	3.13	0.86
2. Terminology needed to identify and discuss relationships among aesthetics, art making, art criticism, and art history	3.18	0.77	3.45	0.70
3. Terminology needed to identify and discuss relationships between the visual arts including architecture, design, and other art forms (e.g., poetry, dance, music)	2.72	0.91	2.94	0.80
4. Terminology needed to discuss art forms and techniques	3.60	0.57	3.51	0.81
5. Traditional art elements and principles	3.71	0.54	3.47	0.86
6. Contemporary principles of organization (e.g., juxtaposition)	2.77	0.98	2.94	0.82
7. Overall evaluation of the importance of Vocabulary of Art	3.34	0.70	3.46	0.56
II. CONTENT OF ART				
9. Analyze and discuss how the treatment of the content of the work is related to the content and the purpose of a work of art	2.71	0.88	3.09	0.74
10. Analyze and describe the purpose or intent of works of art	2.93	0.87	3.41	0.63
11. Overall evaluation of Content of Art	2.92	0.80	3.28	0.72
III. GLOBAL TRADITIONS IN ART, ARCHITECTURE, AND DESIGN				
A. Historical Analysis				
13. Role of the artist in society	3.26	0.78	3.19	0.70
14. Stylistic and thematic influences of artists, architects, and movements on one another	2.92	0.84	2.98	0.87
15. Stylistic and thematic relationship between art and culture within one or more periods (i.e., colonialism)	2.72	0.92	3.00	0.85
16. Use of primary and secondary sources (e.g., artists' autobiographies and biographies, diaries)	2.40	0.95	2.41	0.80
17. Transmission of cultural values through two- and three-dimensional images and forms	2.90	0.87	3.21	0.69
Impact of external forces on art and culture:				
18. Colonialism and other forms of domination	2.20	0.85	2.39	0.80
19. Gender discrimination	2.39	1.01	2.63	0.81

Note: Means below 2.50 are shaded.

	Teachers N=143		College Faculty N=71	
	Mean	SD	Mean	SD
20. Technology	2.76	0.89	2.72	0.87
21. Ecology	2.64	0.97	2.60	0.82
B. Periods, Themes, Styles and Movements within Global Traditions of Art, Design, and Crafts				
Africa				
22. Ancient art of the sub-Sahara (e.g., rock art, early animist traditions)	2.36	0.81	2.33	0.77
23. Ancient Egyptian, Nubian, and Ethiopian art	2.66	0.89	2.60	0.76
24. 10 century A.D. to the present (e.g., the Akan, Yoruba, Benin, continuation of animist traditions)	2.27	0.86	2.47	0.77
The Americas				
25. Pre-Columbian, Mexico to Peru	2.48	0.85	2.58	0.70
26. Native American art of North America (e.g., the Pacific Northwest, early mound-building culture)	2.78	0.86	2.87	0.72
27. European-influenced traditions in the United States and Canada	2.85	0.76	2.94	0.69
28. European-influenced traditions in Mexico, Central America, and South America	2.54	0.77	2.59	0.78
29. Folk art (contrasting traditions of North and South America)	2.65	0.84	2.58	0.84
Asia/Oceania				
30. The Indian subcontinent (Hindu, Buddhist, Islamic traditions, e.g., in sculpture, temple architecture, miniature painting)	2.22	0.85	2.47	0.80
31. China (indigenous traditions, Buddhist influence, e.g., in sculpture, ceramics, scroll painting)	2.33	0.86	2.54	0.78
32. Southeast Asia (adaptations of Buddhist traditions, e.g., in temple architecture)	2.16	0.88	2.43	0.78
33. Korea and Japan (indigenous traditions and influence of China, e.g., ceramics, bronzes, ink painting, woodblock prints)	2.48	0.85	2.60	0.78
34. Asian folk art	2.16	0.87	2.19	0.84
35. Pacific Island cultures and Australia	2.18	0.85	2.25	0.82
Europe and the Near East				
36. Prehistoric (e.g., cave paintings, megaliths, Cycladic idols)	2.77	0.85	2.69	0.74
37. Ancient art of the Mediterranean (e.g., Mesopotamian, Persian, classical Greek, Roman, Etruscan)	2.74	0.87	2.75	0.84
38. Early Christian/Byzantine	2.63	0.87	2.76	0.88
39. Islamic (e.g., rise of the nonfigurative tradition, Moorish influences in Spain)	2.31	0.86	2.51	0.76
40. Medieval	2.61	0.82	2.78	0.73
41. Renaissance (both northern European and southern European)	3.07	0.86	3.12	0.74

	Teachers N = 143		College Faculty N = 71	
	Mean	SD	Mean	SD
42. 17th century (e.g., baroque)	2.84	0.81	2.85	0.82
43. 18th century (e.g., rococo, neoclassical, romantic)	2.85	0.83	2.82	0.83
44. 19th century (e.g., realist, impressionist, postimpressionist)	3.18	0.82	3.10	0.79
45. Folk traditions	2.73	0.89	2.54	0.85
20th Century Movements				
46. Cubism	3.11	0.81	3.16	0.73
47. Expressionism (e.g., German, abstract)	3.13	0.77	3.09	0.73
48. Constructivism	2.82	0.86	2.78	0.81
49. Dadaism	2.73	0.89	2.84	0.85
50. Futurism	2.76	0.87	2.79	0.84
51. Surrealism	3.06	0.84	2.91	0.77
52. Folk art	2.85	0.91	2.65	0.88
53. Social realism (e.g., Russia, China, the Americas)	2.73	0.85	2.75	0.79
54. Mid 20th century: 1945-1980 (e.g., pop art, hard edge, color field, conceptual art)	3.12	0.83	3.24	0.79
55. Late 20th century (e.g., photorealism, post-modern, performance art, popular culture, street art)	3.12	0.83	3.21	0.84
56. Overall evaluation of the importance of Global Traditions in Art, Architecture, and Design	3.21	0.77	3.24	0.66
IV. NATURE OF ART/AESTHETICS				
58. Definitions of art (establish and apply criteria for identifying art)	3.24	0.78	3.24	0.68
59. Nature of aesthetic experience (identify aesthetic criteria and apply them to describe aesthetic experience)	2.95	0.84	3.10	0.68
60. Meaning in art (interpret narrative content, imagery, symbolism, and emotional affect of works of art)	3.24	0.75	3.44	0.59
61. Aesthetics (identify, interpret, and apply theories of aesthetics, e.g., theories of Rudolph Arnheim, Suzanne Langer, Harry S. Broudy, Karl Marx)	2.09	0.91	2.54	0.82
62. Overall evaluation of Nature of Art/Aesthetics	2.90	0.82	2.98	0.73
V. THE CRITICISM OF ART				
64. Describe, analyze, interpret, evaluate, judge, and critique works of art	3.32	0.79	3.51	0.66
65. Describe the role and function of the art critic	2.65	0.91	2.58	0.96
66. Read, interpret, and evaluate art criticism as part of the process of applying that criticism to works of art	2.72	0.95	2.71	0.90
67. Overall evaluation of the importance of The Criticism or Art	2.99	0.80	2.98	0.81

	Teachers N = 143		College Faculty N = 71	
	Mean	SD	Mean	SD
VI. THE MAKING OF ART				
A. The Creative Process	3.80	0.47	3.73	0.56
B. Art Forms				
DRAWING				
Kinds of Drawings (e.g., figure, nature, person-made environment)				
69. From observation	3.76	0.48	3.57	0.71
70. From imagination	3.64	0.62	3.40	0.73
Use of Tools, Media, and Materials				
71. Graphite (pencil)	3.67	0.56	3.52	0.63
72. Colored pencil	3.31	0.78	2.82	0.83
73. Crayon	3.04	0.92	2.80	1.01
74. Charcoal	3.21	0.75	2.96	0.79
75. Conte	2.91	0.86	2.72	0.77
76. Chalk	2.94	0.89	2.59	0.87
77. Pastel	3.17	0.79	2.84	0.80
78. Oil pastel	2.99	0.92	2.74	0.87
79. Watercolor	3.42	0.73	3.25	0.76
80. Pen/brush and ink	3.28	0.71	3.21	0.68
81. Felt tip pen	3.09	0.82	2.83	0.82
82. Tools for computer drawing (e.g., mouse, light pen)	2.93	1.00	2.97	0.94
83. Surfaces (e.g., paper, fabric, human body)	3.23	0.82	3.13	0.75
84. Erasers	2.91	0.90	2.37	0.94
85. Fixatives/solvents	2.75	0.98	2.52	0.93
86. Brushes	3.44	0.66	3.21	0.80
Techniques or Methods				
87. Scratchboard	2.83	0.88	2.28	0.90
88. Wash	3.31	0.73	3.09	0.80

	Teachers N = 143		College Faculty N = 71	
	Mean	SD	Mean	SD
89. Mixed media	3.46	0.66	3.39	0.67
90. Line (e.g., contour, hatching, gesture)	3.71	0.54	3.49	0.68
91. Value/shading	3.76	0.52	3.52	0.70
92. Cartooning	2.71	0.89	2.19	0.94
93. Computer drawing	2.85	0.95	2.67	1.04
94. Perspective (e.g., linear, intuitive, atmospheric)	3.57	0.65	3.42	0.75
95. Mechanical drawing	2.46	0.98	1.92	0.79
96. Overall evaluation of the importance of drawing	3.76	0.48	3.67	0.54
PAINTING				
Use of Tools, Media, or Materials				
97. Watercolor	3.53	0.63	3.32	0.73
98. Tempera	3.36	0.73	3.20	0.79
99. Acrylics	3.35	0.72	3.23	0.70
100. Oils	2.78	0.99	2.74	0.93
101. Adhesives	2.88	0.84	2.78	0.86
102. Surfaces (e.g., canvases, papers, walls)	3.25	0.76	3.14	0.76
103. Brushes/knives	3.28	0.75	3.18	0.72
104. Solvents	2.80	1.01	2.91	0.93
105. Air brush	2.33	1.03	2.18	0.89
Techniques or Methods				
106. Fresco	2.09	1.03	1.76	0.93
107. Egg Tempera	2.10	1.03	1.85	0.98
108. Collage	3.27	0.86	3.29	0.72
109. Mixed media	3.42	0.71	3.44	0.66
110. Resists	3.07	0.84	2.82	0.76
111. Encaustic	2.30	0.98	1.97	0.93
112. Brush techniques (e.g. wash, dry brush, wet into wet)	3.54	0.66	3.48	0.68

	Teachers N = 143		College Faculty N = 71	
	Mean	SD	Mean	SD
113. Impasto	2.33	0.98	2.65	0.94
114. Overall evaluation of the importance of painting	3.51	0.62	3.55	0.62
PRINTMAKING				
Use of Tools, Media, Materials, and Equipment				
115. Brayer	3.20	0.81	3.25	0.73
116. Press	3.02	0.90	2.97	0.79
117. Baren	2.81	0.98	2.71	0.89
118. Squeegee	2.96	0.89	2.92	0.83
119. Ink	3.25	0.78	3.20	0.77
120. Surfaces (e.g., paper, fabric)	3.28	0.75	3.12	0.76
121. Plates (e.g., linoleum, copper, plexiglass)	3.07	0.86	3.09	0.63
122. Screens	2.99	0.88	2.92	0.69
123. Cutting tools	3.09	0.85	3.11	0.73
124. Bench hooks	2.66	0.99	2.66	0.86
125. Computers	2.76	0.95	2.69	0.85
Techniques and Methods				
126. Monoprint	3.18	0.83	3.14	0.88
127. Relief (e.g., lino, stamping, wood, cardboard, callograph)	3.29	0.80	3.39	0.74
128. Stencil/silkscreen/serigraphy	3.09	0.82	3.11	0.81
129. Lithography	2.52	0.97	2.51	0.85
130. Intaglio (e.g., etching, engraving, drypoint)	2.58	0.95	2.80	0.93
131. Overall evaluation of the importance of printmaking	3.24	0.74	3.27	0.70
PHOTOGRAPHY				
Use of Basic Materials and Equipment				
132. Camera	2.83	0.93	3.09	0.82
133. Film	2.75	0.91	2.98	0.80
134. Paper	2.64	0.94	2.74	0.83

	Teachers N = 143		College Faculty N = 71	
	Mean	SD	Mean	SD
135. Chemicals (e.g., developer, stop bath, fixer)	2.58	1.00	2.72	0.82
136. Enlarger	2.56	1.00	2.74	0.85
Techniques and Methods				
137. Printing (e.g., black and white, color, cameraless)	2.62	0.97	2.82	0.83
138. Manipulative (e.g., hand coloring, multiple negatives)	2.31	0.94	2.55	0.85
139. Overall evaluation of the importance of photography	2.65	0.94	2.91	0.88
SCULPTURE				
Types				
140. Free standing	3.29	0.73	3.32	0.73
141. Kinetic	2.95	0.87	2.76	0.73
142. Relief	3.21	0.74	3.12	0.80
143. Environmental	2.93	0.89	2.75	0.81
144. Assemblages	3.07	0.80	3.05	0.84
145. Puppetry	2.68	0.98	2.66	1.00
146. Performance	2.47	1.07	2.34	0.83
147. Conceptual	2.80	0.99	2.66	0.78
148. Installation	2.68	0.97	2.53	0.82
Use of Media, Materials, and Equipment				
149. Clay	3.45	0.70	3.54	0.56
150. Plaster	3.04	0.85	3.05	0.80
151. Papier mache	3.19	0.89	3.22	0.76
152. Wood	2.84	0.88	3.05	0.76
153. Stone	2.29	1.00	2.49	0.95
154. Metals	2.44	0.99	2.68	0.85
155. Plastics	2.46	0.97	2.65	0.78
156. Paper	3.36	0.74	3.38	0.68
157. Found objects	3.21	0.78	3.17	0.89

	Teachers N=143		College Faculty N=71	
	Mean	SD	Mean	SD
158. Fiber	3.05	0.84	2.82	0.95
159. Wire	2.99	0.86	2.86	0.95
160. Kiln	3.35	0.80	3.28	0.76
161. Tools (e.g., cutting tools, carving tools)	3.32	0.73	3.18	0.75
162. Armatures	2.91	0.88	2.94	0.90
Techniques or Methods				
163. Additive	3.40	0.73	3.42	0.70
164. Subtractive	3.36	0.76	3.34	0.76
165. Modeling	3.37	0.75	3.37	0.74
166. Casting	2.84	1.04	2.97	0.87
167. Construction	3.32	0.72	3.25	0.72
168. Improvisation	3.06	0.86	2.93	0.85
169. Overall evaluation of the importance of sculpture	3.37	0.65	3.43	0.68
COMMUNICATION ARTS (TECHNOLOGY/MEDIA)				
Graphic Design				
170. Posters	3.28	0.71	3.04	0.86
171. Calligraphy	2.93	0.84	2.68	1.08
172. Advertising	3.09	0.80	2.75	0.92
173. Illustration	3.16	0.76	2.87	0.86
174. Product design	2.86	0.84	2.54	0.92
175. Package design	2.85	0.85	2.48	0.87
176. Typography	2.66	0.94	2.61	0.96
Media Arts/Electronic Arts				
177. Computer graphics	3.00	0.96	3.00	0.99
178. Video	2.72	0.90	2.68	0.85
179. Film	2.50	0.89	2.48	0.80
180. Electronic transmission (e.g., fax, laser disc, modems)	2.34	1.00	2.42	0.96

	Teachers N = 143		College Faculty N = 71	
	Mean	SD	Mean	SD
181. Photography	2.76	0.80	3.04	0.84
Use of Tools, Media/Materials, and Equipment				
182. T-square	2.93	0.93	2.68	1.04
183. Triangle	2.81	0.96	2.65	1.03
184. Inks	3.13	0.79	2.87	0.96
185. Compass	3.01	0.90	2.57	0.98
186. Brushes	3.42	0.70	3.21	0.80
187. Technical pens and pencils	2.97	0.90	2.72	0.96
188. Laser disc	2.35	1.00	2.24	0.95
189. Computer	2.88	0.96	2.87	0.99
190. Modem	2.42	0.99	2.13	1.09
191. VCR	2.86	0.89	2.69	0.93
192. Video camera	2.65	0.91	2.85	0.87
193. Camera	2.91	0.86	3.06	0.81
194. Projection equipment (e.g., slide, overhead)	3.16	0.82	3.22	0.83
195. Scanner	2.31	1.00	2.37	0.94
Techniques and Processes				
196. Photostats	2.30	0.98	2.16	0.92
197. Layout & page design	2.67	0.94	2.81	0.97
198. Paste up/mechanicals	2.55	0.99	2.66	0.94
199. Editing	2.47	1.01	2.52	0.96
200. Overall evaluation of the importance of communication arts (technology/media)	3.01	0.77	2.97	0.80
CERAMICS				
Types				
201. Pottery	3.49	0.66	3.35	0.74
202. Tiles	2.75	0.88	2.46	0.98
203. Sculpture	3.39	0.69	3.39	0.70

	Teachers N=143		College Faculty N=71	
	Mean	SD	Mean	SD
204. Containers	3.06	0.81	2.91	0.90
Use of Tools, Media, and Materials				
205. Clay	3.58	0.64	3.53	0.68
206. Potter's wheel	3.17	0.86	2.98	0.81
207. Slip	3.18	0.89	3.05	0.88
208. Glaze	3.42	0.73	3.21	0.77
209. Mold	2.61	1.16	2.45	1.11
210. Kiln	3.50	0.74	3.41	0.76
Techniques and Processes				
211. Stages (e.g., Leather hard, Greenware, Bisque)	3.46	0.80	3.48	0.77
212. Wedging	3.47	0.73	3.38	0.80
213. Firing	3.49	0.71	3.42	0.75
214. Decoration	3.34	0.77	3.20	0.90
215. Glazing	3.40	0.73	3.29	0.84
216. Hand built (e.g., pinch, slab, coil)	3.53	0.66	3.55	0.73
217. Casting	2.65	1.05	2.59	1.08
218. Wheel thrown	3.08	0.89	3.03	0.84
219. Overall evaluation of the importance of ceramics	3.47	0.63	3.44	0.73
CRAFTS/JEWELRY				
Types				
220. Stained glass	2.22	0.95	2.08	0.98
221. Mosaic	2.61	1.01	2.30	1.01
222. Papermaking	2.61	0.94	2.45	1.03
223. Metal jewelry	2.35	1.04	2.33	1.09
224. Ceramic jewelry	2.51	0.95	2.17	1.00
225. Plastic jewelry	2.26	1.07	1.88	0.97
226. Paper jewelry	2.40	1.03	2.09	1.06

	Teachers N = 143		College Faculty N = 71	
	Mean	SD	Mean	SD
Use of Tools, Materials, and Equipment				
227. Plastic	2.33	0.96	2.23	0.90
228. Natural materials	2.92	0.91	2.94	0.91
229. Metal (e.g., copper, silver)	2.57	0.97	2.70	0.89
230. Clay	3.18	0.84	3.06	1.02
231. Fiber	2.93	0.91	2.89	0.98
232. Paper	3.10	0.85	2.95	0.98
233. Enamels	2.49	0.99	2.23	1.00
234. Kiln	3.15	0.95	2.92	1.03
235. Saw	2.54	1.02	2.77	0.99
236. Torches	2.33	1.05	2.50	1.04
237. Files	2.51	1.03	2.68	1.03
238. Casting machine	2.19	1.07	2.18	1.13
239. Soldering iron	2.38	1.05	2.39	1.00
240. Solder	2.40	1.06	2.45	1.00
241. Glass cutter	2.32	1.03	2.17	1.05
242. Pug mill	2.22	1.15	2.35	0.96
243. Electric blender	2.28	1.09	2.39	1.04
244. Tile cutter	2.18	1.04	1.99	0.95
245. Deckle	2.09	1.03	2.06	1.01
246. Felts	2.28	1.02	2.21	1.02
Techniques and Processes				
247. Fabrication	2.41	1.05	2.72	0.93
248. Scrimshaw	2.07	1.01	1.71	0.97
249. Enameling	2.29	1.01	2.09	0.87
250. Scraffito	2.25	0.99	2.29	0.89
251. Annealing	2.23	1.07	2.27	0.94

	Teachers N = 143		College Faculty N = 71	
	Mean	SD	Mean	SD
252. Sawing	2.33	1.04	2.58	0.98
253. Piercing	2.30	1.04	2.52	0.95
254. Soldering	2.35	1.06	2.56	0.99
255. Casting	2.33	1.04	2.32	1.03
256. Lamination	2.23	1.02	2.35	0.90
257. Overall evaluation of the importance of crafts/jewelry	2.55	0.95	2.60	0.95
FIBER ARTS				
Types				
258. Constructed (e.g., weaving, basketry)	2.72	0.95	2.77	0.91
259. Surface decoration (e.g., Batik, stitchery, printed)	2.90	0.87	2.89	0.88
260. Cast (e.g., paper making)	2.58	0.91	2.58	0.95
Use of Tools, Materials, and Equipment				
261. Loom	2.71	0.98	2.62	0.99
262. Yarns	2.78	0.97	2.61	0.96
263. Wax	2.59	0.96	2.45	0.98
264. Dyes	2.71	0.95	2.55	0.95
265. Fabric paint	2.64	0.95	2.52	0.93
266. Fabrics (e.g., silk, cotton)	2.72	0.95	2.58	0.97
267. Natural materials (e.g., reeds, sticks, shells)	2.71	0.88	2.70	0.91
268. Tjanting tools	2.44	0.99	2.27	0.95
269. Sewing machine	2.26	1.05	2.32	1.01
270. Mold and deckle	2.23	1.01	2.20	0.95
Techniques and Processes				
271. Stitchery	2.67	1.01	2.68	1.02
272. Tie dye	2.63	0.97	2.56	1.05
273. Batik	2.81	0.94	2.73	0.95
274. Applique	2.46	1.08	2.52	0.98

	Teachers N = 143		College Faculty N = 71	
	Mean	SD	Mean	SD
275. Macrame	2.38	1.05	2.14	1.15
276. Quilting	2.24	1.09	2.08	1.07
277. Basketry	2.47	1.04	2.29	1.10
278. Weaving	2.91	1.00	2.77	0.90
279. Paper making	2.61	0.98	2.54	1.09
280. Overall evaluation of the importance of fiber arts	2.83	0.87	2.80	0.92
NEWER ART FORMS				
281. Performance	2.28	1.06	2.40	0.98
282. Installation	2.29	0.99	2.42	0.92
283. Environmental (earthworks, site works)	2.31	1.01	2.42	1.00
284. Overall evaluation of the importance of newer art forms	2.44	1.03	2.59	0.93
C. Presentation/display of art forms	3.25	0.83	3.19	0.91
D. Health and safety concerns				
285. Dust (e.g., charcoal, clay, pastels)	3.50	0.74	3.48	0.73
286. Fumes (e.g., sprays, markers, kiln, rubber cement)	3.67	0.63	3.64	0.69
287. Solvents (e.g., turpentine, lacquer)	3.65	0.63	3.65	0.67
288. Tools	3.59	0.62	3.48	0.73
289. Dyes	3.43	0.71	3.38	0.82
290. Glazes	3.51	0.73	3.42	0.80
291. Overall evaluation of the importance of the making of art	3.62	0.63	3.56	0.66
VII. DOCUMENTATION OF PERSONAL ART MAKING				
Demonstrate the ability to create and discuss works of art in the following areas:				
293. Drawing	3.58	0.66	3.52	0.71
294. Painting	3.45	0.69	3.48	0.61
295. Printmaking	3.24	0.80	3.21	0.69
296. Sculpture	3.24	0.80	3.23	0.75
297. Ceramics	3.19	0.83	3.14	0.84

	Teachers N = 143		College Faculty N = 71	
	Mean	SD	Mean	SD
298. Crafts/Jewelry	2.81	1.00	2.77	0.96
299. Communication arts (technology/media)	2.87	0.91	2.79	0.87
300. Newer art forms (e.g., performance, installation)	2.47	1.08	2.44	0.94
301. Overall evaluation of the importance of documentation of personal art making	3.35	0.70	3.34	0.69
VIII. PEDAGOGY SPECIFIC TO ART				
A. Underlying Factors that Influence Learning and Instruction				
303. Complex factors that affect the teaching of art (e.g., societal, cultural, ethnic, gender, religious, socio-economic, linguistic)	3.28	0.79	3.54	0.66
304. Impact of context on understanding and making art	3.26	0.72	3.44	0.66
305. Complex factors that affect the student's learning of art (e.g., societal, cultural, ethnic, gender, religious, socio-economic, linguistic)	3.38	0.73	3.53	0.66
306. Disciplines that affect the teaching of art (e.g., anthropology, history, philosophy, psychology)	3.10	0.81	3.15	0.76
307. Disciplines (e.g., anthropology, history, philosophy, psychology) that affect the student's learning of art	3.10	0.89	3.18	0.75
308. Impact of developmental and learning theories on teaching art	3.18	0.82	3.46	0.68
B. Curriculum: Organization and Materials				
309. Purposes for teaching art	3.67	0.57	3.64	0.57
310. Purposes for teaching particular concepts, issues, and/or forms in art	3.57	0.63	3.58	0.63
311. Relationships among concepts, issues, and/or forms in art	3.23	0.69	3.34	0.71
312. Relationships among the arts	3.26	0.69	3.25	0.72
313. Relationships between visual arts and other disciplines	3.30	0.77	3.40	0.69
314. Scope and sequence in art curricula for a particular group of students and a rationale for them	3.44	0.72	3.63	0.65
315. Common misconceptions that students have about art and art making	3.31	0.79	3.25	0.72
316. Unit and lesson plans in art curricula for a particular group of students and rationale for the plans	3.56	0.63	3.59	0.70
317. Curriculum materials and equipment for art appropriate for particular groups of students and particular concepts, issues and/or forms	3.58	0.65	3.53	0.61
318. Popular culture appropriate for particular groups of students and particular concepts, issues and/or forms in art (e.g., comic books, film, television, video)	3.10	0.77	3.04	0.84
319. Instructional techniques appropriate for particular groups of students and particular concepts, issues and/or forms in art (e.g., computer, videodisc, interactive television)	3.24	0.81	3.12	0.86

		Teachers N = 143		College Faculty N = 71	
		Mean	SD	Mean	SD
C.	**Resources**				
320.	Cultural institutions (e.g., museums, galleries, community centers, parks)	3.39	0.71	3.51	0.59
321.	The art world (e.g., art dealers, art critics, collectors)	2.74	0.90	2.60	0.89
322.	Human resources (e.g., artistic, elders, gallery directors, community agency personnel)	3.01	0.86	3.04	0.73
323.	Environment (e.g., classroom, school, community)	3.46	0.67	3.36	0.71
D.	**Instruction**				
324.	Knowledge, experience, and skills that students bring to various concepts, issues and/or forms in art	3.34	0.73	3.40	0.65
325.	Knowledge, experience, and skills that students need for various concepts, issues and/or forms in art	3.47	0.67	3.46	0.58
326.	Diverse ways of explaining/presenting art that make the subject matter understandable and interesting to particular groups of students (e.g., modeling, metaphors, analogies, drawings, performance, slides)	3.70	0.52	3.71	0.49
327.	Strategies and activities related to specific art objectives appropriate for particular groups of students (e.g., research, brainstorming, questioning, supervised practice, group work, lecture)	3.64	0.54	3.67	0.53
E.	**Assessment**				
328.	Evaluation strategies to assess student performance in art (e.g., portfolios, observations, interviews, discussions, essays, tests, journals, sketch books, performances)	3.50	0.66	3.59	0.58
F.	**Professional Concerns Related to Teaching a Particular Content Area**				
329.	Professional and scholarly literature appropriate for art teachers and students	3.15	0.70	3.26	0.78
330.	Professional and scholarly organizations for art teachers and students	3.05	0.80	3.30	0.91
331.	Overall evaluation of the importance of pedagogy specific to art	3.46	0.72	3.58	0.60

Appendix F

Importance Ratings for Demographic Subgroups

	Sex		Geographic Region				Teaching Experience	
	F	M	NE	C	S	FW	≤ 10	) 10
I. VOCABULARY OF ART								
1. Terminology needed to promote analytical and metaphoric thinking	3.07	2.95	3.08	3.16	2.89	2.94	2.94	2.92
2. Terminology needed to identify and discuss relationships among aesthetics, art making, art criticism, and art history	3.30	3.33	3.27	3.31	3.32	3.37	3.13	3.22
3. Terminology needed to identify and discuss relationships between the visual arts including architecture, design, and other art forms (e.g., poetry, dance, music)	2.86	2.80	2.92	2.79	2.84	2.92	2.64	2.77
4. Terminology needed to discuss art forms and techniques	3.61	3.52	3.63	3.57	3.57	3.58	3.54	3.64
5. Traditional art elements and principles	3.70	3.51	3.67	3.70	3.63	3.53	3.70	3.71
6. Contemporary principles of organization (e.g., juxtaposition)	2.88	2.88	2.90	2.77	2.94	2.90	2.62	2.83
7. Overall evaluation of the importance of Vocabulary of Art	3.45	3.33	3.40	3.43	3.38	3.41	3.35	3.34
II. CONTENT OF ART								
9. Analyze and discuss how the treatment of the content of the work is related to the content and the purpose of a work of art	2.81	2.96	2.69	2.91	2.92	2.94	2.67	2.73
10. Analyze and describe the purpose or intent of works of art	3.05	3.20	3.02	3.17	3.03	3.23	2.86	2.98
11. Overall evaluation of Content of Art	3.05	3.09	2.91	3.05	3.05	3.27	2.94	2.90
III. GLOBAL TRADITIONS IN ART, ARCHITECTURE, AND DESIGN								
A. Historical Analysis								
13. Role of the artist in society	3.27	3.23	3.24	3.30	3.27	3.22	3.30	3.30
14. Stylistic and thematic influences of artists, architects, and movements on one another	2.96	2.96	3.06	2.88	3.07	2.88	2.95	2.95
15. Stylistic and thematic relationship between art and culture within one or more periods (i.e., colonialism)	2.78	2.90	2.84	2.77	2.98	2.73	2.71	2.71
16. Use of primary and secondary sources (e.g., artists' autobiographies and biographies, diaries)	2.43	2.48	2.55	2.35	2.54	2.41	2.37	2.37
17. Transmission of cultural values through two- and three-dimensional images and forms	3.02	3.04	3.06	3.15	2.95	2.94	2.80	2.80
Impact of external forces on art and culture:								
18. Colonialism and other forms of domination	2.27	2.37	2.39	2.24	2.38	2.21	2.25	2.17
19. Gender discrimination	2.54	2.42	2.59	2.44	2.52	2.43	2.49	2.32
20. Technology	2.75	2.86	2.86	2.68	2.98	2.61	2.88	2.69
21. Ecology	2.70	2.56	2.71	2.65	2.68	2.51	2.80	2.56

F = Female (N = 149); M = Male (N = 96); NE = Northeast (N = 52); C = Central (N = 70); S = Southern (N = 63); FW = Far West (N = 52); ≤10 = Less than or equal to 10 years teaching experience (N = 53);)10 = Greater than 10 years teaching experience (N = 86). Means below 2.50 are shaded.

	Sex		Geographic Region				Teaching Experience	
	F	M	NE	C	S	FW	≤ 10	) 10
B. Periods, Themes, Styles and Movements within Global Traditions of Art, Design, and Crafts								
Africa								
22. Ancient art of the sub-Sahara (e.g., rock art, early animist traditions)	2.37	2.34	2.39	2.32	2.34	2.37	2.47	2.27
23. Ancient Egyptian, Nubian, and Ethiopian art	2.67	2.65	2.69	2.64	2.69	2.61	2.76	2.60
24. 10 century A.D. to the present (e.g., the Akan, Yoruba, Benin, continuation of animist traditions)	2.35	2.38	2.49	2.31	2.24	2.40	2.31	2.23
The Americas								
25. Pre-Columbian, Mexico to Peru	2.55	2.46	2.57	2.52	2.54	2.43	2.57	2.44
26. Native American art of North America (e.g., the Pacific Northwest, early mound-building culture)	2.87	2.76	2.86	2.92	2.73	2.78	2.98	2.66
27. European-influenced traditions in the United States and Canada	2.92	2.90	3.06	2.97	2.88	2.80	2.90	2.80
28. European-influenced traditions in Mexico, Central America, and South America	2.61	2.57	2.70	2.62	2.64	2.44	2.65	2.48
29. Folk art (contrasting traditions of North and South America)	2.74	2.53	2.67	2.74	2.59	2.63	2.76	2.60
Asia/Oceania								
30. The Indian subcontinent (Hindu, Buddhist, Islamic traditions, e.g., in sculpture, temple architecture, miniature painting)	2.32	2.35	2.44	2.29	2.38	2.20	2.27	2.22
31. China (indigenous traditions, Buddhist influence, e.g., in sculpture, ceramics, scroll painting)	2.42	2.42	2.56	2.38	2.43	2.37	2.41	2.30
32. Southeast Asia (adaptations of Buddhist traditions, e.g., in temple architecture)	2.27	2.29	2.40	2.22	2.30	2.20	2.20	2.16
33. Korea and Japan (indigenous traditions and influence of China, e.g., ceramics, bronzes, ink painting, woodblock prints)	2.53	2.52	2.67	2.53	2.51	2.45	2.55	2.44
34. Asian folk art	2.23	2.14	2.33	2.19	2.13	2.14	2.25	2.14
35. Pacific Island cultures and Australia	2.26	2.16	2.27	2.22	2.20	2.20	2.25	2.17
Europe and the Near East								
36. Prehistoric (e.g., cave paintings, megaliths, Cycladic idols)	2.79	2.65	2.87	2.74	2.72	2.63	2.88	2.72
37. Ancient art of the Mediterranean (e.g., Mesopotamian, Persian, classical Greek, Roman, Etruscan)	2.75	2.79	2.98	2.63	2.87	2.63	2.86	2.70
38. Early Christian/Byzantine	2.74	2.66	2.90	2.54	2.84	2.55	2.69	2.59
39. Islamic (e.g., rise of the non-figurative tradition, Moorish influences in Spain)	2.40	2.37	2.63	2.22	2.48	2.24	2.25	2.35
40. Medieval	2.73	2.62	2.88	2.56	2.84	2.51	2.63	2.60
41. Renaissance (both northern European and southern European)	3.12	3.09	3.31	3.01	3.15	3.04	3.14	3.02
42. 17th century (e.g., baroque)	2.90	2.79	3.04	2.75	2.95	2.78	2.90	2.78
43. 18th century (e.g., rococo, neoclassical, romantic)	2.92	2.80	3.06	2.79	2.95	2.76	2.82	2.85

	Sex		Geographic Region				Teaching Experience	
	F	M	NE	C	S	FW	≤ 10	) 10
44. 19th century (e.g., realist, impressionist, postimpressionist)	3.17	3.14	3.31	3.10	3.20	3.08	3.22	3.13
45. Folk traditions	2.84	2.53	2.73	2.71	2.74	2.69	2.86	2.63
20th Century Movements								
46. Cubism	3.17	3.12	3.25	3.19	3.15	3.04	3.14	3.07
47. Expressionism (e.g., German, abstract)	3.14	3.11	3.21	3.22	3.15	2.96	3.18	3.07
48. Constructivism	2.87	2.82	2.92	2.92	2.89	2.77	2.84	2.79
49. Dadaism	2.83	2.75	2.94	2.79	2.81	2.68	2.78	2.68
50. Futurism	2.86	2.73	2.98	2.82	2.77	2.67	2.84	2.71
51. Surrealism	3.08	2.96	3.15	3.06	3.10	2.82	3.18	2.98
52. Folk art	2.95	2.62	2.81	2.88	2.77	2.79	3.02	2.76
53. Social realism (e.g., Russia, China, the Americas)	2.80	2.69	2.84	2.82	2.69	2.67	2.84	2.67
54. Mid 20th century: 1945-1980 (e.g., pop art, hard edge, color field, conceptual art)	3.13	3.22	3.22	3.25	3.08	3.13	3.12	3.11
55. Late 20th century (e.g., photorealism, post-modern, performance art, popular culture, street art)	3.13	3.22	3.27	3.27	3.03	3.06	3.10	3.13
56. Overall evaluation of the importance of Global Traditions in Art, Architecture, and Design	3.24	3.19	3.27	3.31	3.26	3.06	3.31	3.14
IV. NATURE OF ART/AESTHETICS								
58. Definitions of art (establish and apply criteria for identifying art)	3.26	3.23	3.21	3.32	3.19	3.26	3.24	3.26
59. Nature of aesthetic experience (identify aesthetic criteria and apply them to describe aesthetic experience)	3.07	2.96	3.00	3.04	3.11	2.89	2.86	3.00
60. Meaning in art (interpret narrative content, imagery, symbolism, and emotional affect of works of art)	3.38	3.20	3.27	3.40	3.24	3.36	3.39	3.16
61. Aesthetics (identify, interpret, and apply widely known theories of aesthetics, e.g., theories of Rudolph Arnheim, Suzanne Langer, Harry S. Broudy, Karl Marx)	2.24	2.35	2.29	2.29	2.31	2.22	2.04	2.10
62. Overall evaluation of Nature of Art/Aesthetics	2.96	2.99	3.05	2.96	2.95	2.89	2.80	2.97
V. THE CRITICISM OF ART								
64. Describe, analyze, interpret, evaluate, judge, and critique works of art	3.43	3.35	3.42	3.52	3.37	3.21	3.29	3.34
65. Describe the role and function of the art critic	2.71	2.56	2.69	2.72	2.68	2.44	2.65	2.64
66. Read, interpret, and evaluate art criticism as part of the process of applying that criticism to works of art	2.81	2.65	2.81	2.74	2.74	2.63	2.59	2.78
67. Overall evaluation of the importance of The Criticism or Art	3.04	3.04	3.00	3.13	3.16	2.77	2.90	3.05
VI. THE MAKING OF ART								
A. The Creative Process	3.81	3.76	3.83	3.79	3.80	3.73	3.81	3.78
B. Art Forms								

Sex		Geographic Region				Teaching Experience	
F	M	NE	C	S	FW	≤ 10	⟩ 10
3.71	3.68	3.78	3.72	3.73	3.55	3.74	3.76
3.61	3.57	3.67	3.65	3.62	3.45	3.68	3.65
3.64	3.57	3.69	3.65	3.52	3.63	3.68	3.68
3.23	3.01	3.25	3.10	3.18	3.04	3.33	3.28
3.10	2.74	3.16	2.94	3.13	2.60	3.10	2.99
3.23	2.93	3.30	3.04	3.16	2.94	3.19	3.20
2.89	2.76	3.02	2.78	2.84	2.67	2.87	2.93
2.88	2.71	2.86	2.81	2.89	2.66	2.96	2.91
3.15	2.89	3.16	3.01	3.11	2.87	3.32	3.07
2.99	2.77	3.00	2.93	2.90	2.72	3.12	2.89
3.39	3.38	3.48	3.33	3.49	3.23	3.47	3.38
3.33	3.14	3.34	3.17	3.38	3.11	3.33	3.24
3.08	2.86	3.18	2.94	3.00	2.87	3.21	3.02
2.98	3.00	3.00	2.97	3.02	2.87	2.92	2.91
3.28	3.04	3.40	3.09	3.32	2.96	3.29	3.17
2.92	2.43	2.92	2.65	2.77	2.57	3.00	2.85
2.82	2.44	2.80	2.59	2.77	2.48	2.57	2.86
3.45	3.21	3.57	3.29	3.38	3.19	3.52	3.38
2.72	2.51	2.82	2.56	2.62	2.50	2.92	2.77
3.32	3.11	3.34	3.19	3.31	3.09	3.38	3.26
3.49	3.36	3.50	3.45	3.44	3.36	3.58	3.37
3.69	3.56	3.58	3.71	3.64	3.60	3.75	3.67
3.74	3.58	3.68	3.72	3.66	3.65	3.81	3.71
2.63	2.34	2.52	2.54	2.52	2.47	2.79	2.65

DRAWING

Kinds of Drawings (e.g., figure, nature, person-made environment)

69. From observation
70. From imagination

Use of Tools, Media, and Materials

71. Graphite (pencil)
72. Colored pencil
73. Crayon
74. Charcoal
75. Conte
76. Chalk
77. Pastel
78. Oil pastel
79. Watercolor
80. Pen/brush and ink
81. Felt tip pen
82. Tools for computer drawing (e.g., mouse, light pen)
83. Surfaces (e.g., paper, fabric, human body)
84. Erasers
85. Fixatives/solvents
86. Brushes

Techniques or Methods

87. Scratchboard
88. Wash
89. Mixed media
90. Line (e.g., contour, hatching, gesture)
91. Value/shading
92. Cartooning

	Sex		Geographic Region				Teaching Experience	
	F	M	NE	C	S	FW	≤ 10	) 10
93. Computer drawing	2.84	2.73	2.82	2.88	2.87	2.48	2.74	2.91
94. Perspective (e.g., linear, intuitive, atmospheric)	3.51	3.53	3.60	3.62	3.45	3.34	3.58	3.58
95. Mechanical drawing	2.33	2.17	2.26	2.31	2.36	2.04	2.29	2.56
96. Overall evaluation of the importance of drawing	3.72	3.73	3.79	3.79	3.72	3.60	3.80	3.73
PAINTING								
Use of Tools, Media, or Materials								
97. Watercolor	3.53	3.40	3.50	3.42	3.57	3.37	3.65	3.45
98. Tempera	3.44	3.11	3.28	3.33	3.44	3.20	3.52	3.25
99. Acrylics	3.39	3.24	3.28	3.35	3.43	3.17	3.42	3.29
100. Oils	2.81	2.80	3.04	2.77	2.70	2.64	2.63	2.84
101. Adhesives	2.95	2.67	3.02	2.72	2.92	2.61	2.96	2.85
102. Surfaces (e.g., canvases, papers, walls)	3.33	2.99	3.26	3.13	3.33	3.00	3.38	3.16
103. Brushes/knives	3.37	3.04	3.40	3.10	3.36	3.07	3.33	3.24
104. Solvents	2.95	2.68	2.84	2.76	2.93	2.74	2.55	2.95
105. Air brush	2.25	2.35	2.14	2.35	2.28	2.26	2.08	2.48
Techniques or Methods								
106. Fresco	2.15	1.71	2.20	1.79	2.10	1.72	2.17	2.02
107. Egg Tempera	2.15	1.85	2.18	1.85	2.21	1.77	2.12	2.04
108. Collage	3.35	3.15	3.30	3.21	3.39	3.17	3.40	3.16
109. Mixed media	3.45	3.36	3.46	3.35	3.49	3.30	3.54	3.34
110. Resists	3.10	2.81	3.08	2.94	3.11	2.72	3.25	2.91
111. Encaustic	2.32	2.05	2.39	2.15	2.24	1.98	2.29	2.29
112. Brush techniques (e.g, wash, dry brush, wet into wet)	3.58	3.43	3.58	3.52	3.56	3.38	3.56	3.51
113. Impasto	2.41	2.48	2.66	2.52	2.39	2.09	2.35	2.34
114. Overall evaluation of the importance of painting	3.54	3.52	3.56	3.51	3.59	3.48	3.58	3.48
PRINTMAKING								
Use of Tools, Media, Materials, and Equipment								
115. Brayer	3.29	3.09	3.37	3.09	3.30	3.07	3.27	3.17

	Sex		Geographic Region				Teaching Experience	
	F	M	NE	C	S	FW	≤ 10	) 10
116. Press	2.99	3.02	3.20	2.85	3.15	2.74	2.88	3.12
117. Baren	2.83	2.72	3.12	2.60	2.90	2.48	2.61	2.95
118. Squeegee	2.99	2.89	3.16	2.84	3.07	2.68	2.83	3.06
119. Ink	3.31	3.11	3.33	3.06	3.40	3.15	3.27	3.27
120. Surfaces (e.g., paper, fabric)	3.35	3.03	3.35	3.09	3.34	3.11	3.37	3.23
121. Plates (e.g., linoleum, copper, plexiglass)	3.10	3.05	3.18	2.87	3.25	3.02	3.02	3.11
122. Screens	2.99	2.97	3.06	2.78	3.20	2.85	2.90	3.05
123. Cutting tools	3.16	2.98	3.27	2.90	3.28	2.89	2.88	3.22
124. Bench hooks	2.74	2.51	2.88	2.50	2.79	2.39	2.61	2.66
125. Computers	2.77	2.78	2.81	2.79	2.73	2.77	2.64	2.80
Techniques and Methods								
126. Monoprint	3.25	3.07	3.20	3.18	3.25	3.02	3.25	3.12
127. Relief (e.g., lino, stamping, wood, cardboard, callograph)	3.31	3.34	3.30	3.31	3.42	3.23	3.35	3.30
128. Stencil/silkscreen/serigraphy	3.08	3.10	3.10	3.04	3.18	2.96	3.06	3.14
129. Lithography	2.57	2.56	2.63	2.46	2.64	2.45	2.47	2.54
130. Intaglio (e.g., etching, engraving, drypoint)	2.59	2.80	2.74	2.67	2.77	2.43	2.75	2.47
131. Overall evaluation of the importance of printmaking	3.23	3.29	3.28	3.31	3.32	3.04	3.27	3.22
PHOTOGRAPHY								
Use of Basic Materials and Equipment								
132. Camera	2.80	3.20	3.00	2.91	2.95	2.98	2.84	2.82
133. Film	2.75	3.03	2.90	2.83	2.93	2.74	2.80	2.71
134. Paper	2.63	2.84	2.82	2.56	2.81	2.61	2.68	2.60
135. Chemicals (e.g., developer, stop bath, fixer)	2.55	2.81	2.64	2.56	2.73	2.65	2.56	2.57
136. Enlarger	2.52	2.83	2.62	2.58	2.68	2.65	2.56	2.54
Techniques and Methods								
137. Printing (e.g., black and white, color, cameraless)	2.60	2.89	2.82	2.61	2.75	2.63	2.64	2.61
138. Manipulative (e.g., hand coloring, multiple negatives)	2.30	2.58	2.42	2.44	2.52	2.15	2.27	2.33
139. Overall evaluation of the importance of photography	2.65	2.95	2.85	2.65	2.90	2.64	2.58	2.71

	Sex		Geographic Region				Teaching Experience	
	F	M	NE	C	S	FW	≤ 10	> 10
SCULPTURE								
Types								
140. Free standing	3.32	3.36	3.36	3.32	3.36	3.26	3.37	3.24
141. Kinetic	2.88	2.94	2.82	2.86	3.17	2.67	3.06	2.89
142. Relief	3.25	3.10	3.24	3.14	3.31	3.00	3.33	3.13
143. Environmental	2.91	2.84	2.94	2.78	3.07	2.65	3.04	2.87
144. Assemblages	3.11	3.08	3.14	3.11	3.24	2.85	3.10	3.06
145. Puppetry	2.84	2.42	2.96	2.55	2.78	2.36	2.76	2.66
146. Performance	2.55	2.28	2.51	2.33	2.57	2.24	2.53	2.46
147. Conceptual	2.79	2.76	2.90	2.60	3.02	2.51	2.76	2.80
148. Installation	2.61	2.68	2.69	2.54	2.88	2.38	2.64	2.68
Use of Media, Materials, and Equipment								
149. Clay	3.57	3.41	3.54	3.45	3.49	3.57	3.53	3.40
150. Plaster	3.06	3.01	2.98	3.00	3.15	2.91	3.04	3.02
151. Papier mache	3.33	2.95	3.22	3.06	3.36	3.04	3.25	3.14
152. Wood	2.91	2.93	2.96	2.86	2.97	2.81	2.73	2.90
153. Stone	2.26	2.47	2.42	2.19	2.47	2.19	2.29	2.30
154. Metals	2.41	2.65	2.46	2.38	2.58	2.53	2.41	2.48
155. Plastics	2.47	2.61	2.54	2.45	2.63	2.38	2.47	2.43
156. Paper	3.48	3.18	3.50	3.20	3.36	3.43	3.51	3.25
157. Found objects	3.30	3.00	3.24	3.08	3.27	3.13	3.41	3.08
158. Fiber	3.18	2.68	3.20	2.86	2.95	2.89	3.16	2.96
159. Wire	3.08	2.72	3.08	2.86	3.00	2.77	3.04	2.95
160. Kiln	3.39	3.23	3.27	3.23	3.39	3.40	3.35	3.32
161. Tools (e.g., cutting tools, carving tools)	3.35	3.16	3.44	3.14	3.31	3.21	3.37	3.28
162. Armatures	2.91	2.85	3.02	2.81	3.02	2.62	2.94	2.88
Techniques or Methods								
163. Additive	3.39	3.44	3.46	3.48	3.39	3.28	3.45	3.35

Sex		Geographic Region				Teaching Experience	
F	M	NE	C	S	FW	≤ 10	⟩ 10
3.34	3.36	3.42	3.42	3.36	3.13	3.41	3.32
3.36	3.38	3.46	3.38	3.37	3.21	3.39	3.34
2.83	2.95	2.98	2.70	2.97	2.79	2.75	2.89
3.34	3.31	3.35	3.32	3.32	3.31	3.38	3.28
3.08	2.90	3.13	2.94	3.00	2.96	3.02	3.06
3.42	3.42	3.50	3.46	3.42	3.28	3.42	3.34
3.35	3.04	3.46	3.06	3.35	3.08	3.38	3.21
2.92	2.76	3.12	2.57	3.05	2.72	2.79	3.01
3.01	2.96	3.10	2.90	3.08	2.86	3.11	3.06
3.12	3.03	3.18	2.99	3.11	3.04	3.23	3.11
2.77	2.79	2.68	2.70	2.95	2.72	2.91	2.83
2.75	2.74	2.72	2.67	2.90	2.62	2.89	2.83
2.64	2.73	2.78	2.54	2.84	2.52	2.58	2.70
3.03	3.05	3.10	3.14	3.02	2.80	2.92	3.05
2.71	2.85	2.90	2.65	2.82	2.68	2.66	2.75
2.52	2.63	2.78	2.41	2.60	2.46	2.43	2.53
2.37	2.47	2.53	2.30	2.43	2.24	2.25	2.40
2.80	3.06	2.96	2.87	2.95	2.80	2.83	2.72
3.01	2.60	3.16	2.70	2.94	2.58	2.83	2.99
2.88	2.56	3.12	2.67	2.84	2.40	2.66	2.90
3.21	2.87	3.33	2.87	3.18	2.98	3.15	3.11
3.00	2.56	3.24	2.74	2.75	2.60	2.85	3.12
3.49	3.24	3.58	3.23	3.44	3.34	3.45	3.39
3.02	2.77	3.02	2.75	3.10	2.82	2.91	2.99

164. Subtractive
165. Modeling
166. Casting
167. Construction
168. Improvisation
169. Overall evaluation of the importance of sculpture

COMMUNICATION ARTS (TECHNOLOGY/MEDIA)

Graphic Design

170. Posters
171. Calligraphy
172. Advertising
173. Illustration
174. Product design
175. Package design
176. Typography

Media Arts/Electronic Arts

177. Computer graphics
178. Video
179. Film
180. Electronic transmission (e.g., fax, laser disc, modems)
181. Photography

Use of Tools, Media/Materials, and Equipment

182. T-square
183. Triangle
184. Inks
185. Compass
186. Brushes
187. Technical pens and pencils

	Sex		Geographic Region				Teaching Experience	
	F	M	NE	C	S	FW	≤ 10	) 10
188. Laser disc	2.35	2.40	2.48	2.25	2.46	2.24	2.17	2.45
189. Computer	2.88	2.97	2.98	3.00	2.92	2.66	2.75	2.96
190. Modem	2.38	2.37	2.55	2.24	2.41	2.26	2.32	2.48
191. VCR	2.91	2.81	2.94	2.78	2.85	2.88	2.79	2.89
192. Video camera	2.76	2.88	2.84	2.65	2.87	2.88	2.55	2.73
193. Camera	2.99	3.02	3.15	2.94	3.15	2.78	2.91	2.93
194. Projection equipment (e.g., slide, overhead)	3.24	3.13	3.21	3.22	3.18	3.18	3.21	3.15
195. Scanner	2.36	2.47	2.42	2.38	2.40	2.29	2.21	2.38
Techniques and Processes								
196. Photostats	2.33	2.24	2.54	2.13	2.31	2.16	2.26	2.32
197. Layout & page design	2.66	2.85	2.89	2.64	2.79	2.62	2.58	2.71
198. Paste up/mechanicals	2.56	2.69	2.81	2.45	2.71	2.44	2.45	2.60
199. Editing	2.51	2.51	2.69	2.30	2.64	2.38	2.40	2.51
200. Overall evaluation of the importance of communication arts (technology/media)	3.04	3.05	3.26	2.92	3.05	2.96	2.96	3.05
CERAMICS								
Types								
201. Pottery	3.52	3.37	3.54	3.43	3.43	3.44	3.45	3.52
202. Tiles	2.76	2.51	2.92	2.54	2.75	2.40	2.79	2.75
203. Sculpture	3.43	3.37	3.45	3.43	3.36	3.35	3.49	3.34
204. Containers	3.06	2.93	3.02	3.03	3.00	2.96	3.08	3.10
Use of Tools, Media, and Materials								
205. Clay	3.59	3.51	3.62	3.56	3.51	3.53	3.55	3.60
206. Potter's wheel	3.15	3.06	3.24	2.99	3.14	3.06	3.19	3.18
207. Slip	3.29	2.83	3.36	3.03	3.12	2.92	3.23	3.16
208. Glaze	3.41	3.21	3.48	3.22	3.37	3.27	3.42	3.41
209. Mold	2.64	2.41	2.80	2.32	2.66	2.35	2.53	2.68
210. Kiln	3.53	3.39	3.52	3.49	3.42	3.45	3.49	3.51

	Sex		Geographic Region				Teaching Experience	
	F	M	NE	C	S	FW	≤ 10	⟩ 10
Techniques and Processes								
211. Stages (e.g., Leather hard, Greenware, Bisque)	3.49	3.38	3.56	3.37	3.47	3.39	3.40	3.49
212. Wedging	3.46	3.38	3.48	3.41	3.44	3.35	3.47	3.48
213. Firing	3.49	3.44	3.58	3.44	3.42	3.45	3.47	3.49
214. Decoration	3.32	3.26	3.38	3.26	3.34	3.14	3.36	3.34
215. Glazing	3.42	3.33	3.52	3.34	3.41	3.24	3.38	3.43
216. Hand built (e.g., pinch, slab, coil)	3.61	3.51	3.64	3.62	3.59	3.45	3.60	3.57
217. Casting	2.63	2.57	2.90	2.37	2.73	2.35	2.58	2.73
218. Wheel thrown	3.06	3.07	3.18	2.96	3.10	2.96	3.09	3.09
219. Overall evaluation of the importance of ceramics	3.47	3.46	3.49	3.42	3.49	3.45	3.48	3.46
CRAFTS/JEWELRY								
Types								
220. Stained glass	2.17	2.18	2.30	1.93	2.27	2.22	2.43	2.11
221. Mosaic	2.58	2.34	2.59	2.32	2.56	2.43	2.87	2.46
222. Papermaking	2.61	2.45	2.57	2.44	2.63	2.49	2.74	2.51
223. Metal jewelry	2.34	2.31	2.38	2.22	2.34	2.33	2.43	2.29
224. Ceramic jewelry	2.46	2.27	2.39	2.29	2.58	2.22	2.57	2.49
225. Plastic jewelry	2.20	2.02	2.16	1.93	2.31	2.06	2.21	2.28
226. Paper jewelry	2.41	2.08	2.43	2.15	2.36	2.16	2.47	2.37
Use of Tools, Materials, and Equipment								
227. Plastic	2.30	2.30	2.40	2.09	2.41	2.23	2.28	2.36
228. Natural materials	2.97	2.84	2.96	2.81	3.02	2.84	3.15	2.77
229. Metal (e.g., copper, silver)	2.52	2.70	2.50	2.53	2.64	2.63	2.68	2.49
230. Clay	3.22	3.07	3.26	3.07	3.19	3.10	3.25	3.13
231. Fiber	3.03	2.74	3.14	2.82	2.95	2.76	2.98	2.88
232. Paper	3.20	2.84	3.24	2.94	3.07	3.00	3.32	2.95
233. Enamels	2.46	2.30	2.52	2.29	2.49	2.24	2.66	2.38
234. Kiln	3.16	2.94	3.10	2.99	3.07	3.14	3.23	3.09

Sex		Geographic Region				Teaching Experience	
F	M	NE	C	S	FW	≤ 10	) 10
2.59	2.66	2.58	2.50	2.66	2.67	2.58	2.48
2.34	2.48	2.32	2.36	2.31	2.55	2.26	2.35
2.55	2.58	2.52	2.53	2.55	2.55	2.55	2.47
2.14	2.26	1.94	2.18	2.22	2.27	2.13	2.21
2.36	2.37	2.34	2.31	2.38	2.38	2.29	2.43
2.40	2.40	2.36	2.38	2.40	2.42	2.31	2.46
2.31	2.19	2.13	2.08	2.38	2.40	2.29	2.35
2.28	2.30	2.00	2.36	2.27	2.40	2.06	2.30
2.43	2.16	2.31	2.23	2.34	2.40	2.40	2.22
2.20	1.98	2.14	2.06	2.17	2.04	2.13	2.23
2.19	1.92	2.17	1.98	2.08	2.13	2.10	2.10
2.37	2.10	2.37	2.22	2.28	2.17	2.40	2.23
2.48	2.51	2.40	2.46	2.46	2.60	2.42	2.42
1.99	1.86	2.02	1.92	1.88	1.88	2.06	2.06
2.28	2.09	2.31	2.17	2.23	2.06	2.25	2.31
2.29	2.21	2.25	2.27	2.29	2.17	2.19	2.29
2.22	2.15	2.15	2.23	2.12	2.22	2.17	2.26
2.39	2.40	2.29	2.42	2.32	2.48	2.35	2.33
2.40	2.25	2.29	2.33	2.33	2.32	2.33	2.30
2.42	2.31	2.31	2.39	2.32	2.48	2.33	2.36
2.28	2.32	2.21	2.22	2.38	2.25	2.35	2.31
2.30	2.20	2.27	2.13	2.33	2.27	2.21	2.25
2.58	2.56	2.65	2.50	2.59	2.58	2.60	2.55
2.85	2.56	2.88	2.64	2.82	2.56	2.85	2.64
2.96	2.77	2.96	2.88	3.03	2.60	2.94	2.87

235. Saw
236. Torches
237. Files
238. Casting machine
239. Soldering iron
240. Solder
241. Glass cutter
242. Pug mill
243. Electric blender
244. Tile cutter
245. Deckle
246. Felts

Techniques and Processes

247. Fabrication
248. Scrimshaw
249. Enameling
250. Scraffito
251. Annealing
252. Sawing
253. Piercing
254. Soldering
255. Casting
256. Lamination
257. Overall evaluation of the importance of crafts/jewelry

FIBER ARTS

Types

258. Constructed (e.g., weaving, basketry)
259. Surface decoration (e.g., Batik, stitchery, printed)

	Sex		Geographic Region				Teaching Experience	
	F	M	NE	C	S	FW	≤ 10	) 10
260. Cast (e.g., paper making)	2.64	2.47	2.65	2.40	2.63	2.52	2.67	2.52
Use of Tools, Materials, and Equipment								
261. Loom	2.85	2.42	2.88	2.59	2.68	2.56	2.81	2.62
262. Yarns	2.91	2.44	2.92	2.69	2.77	2.50	2.83	2.72
263. Wax	2.66	2.37	2.73	2.44	2.60	2.38	2.63	2.57
264. Dyes	2.79	2.51	2.77	2.63	2.68	2.60	2.71	2.69
265. Fabric paint	2.76	2.41	2.65	2.58	2.77	2.44	2.65	2.66
266. Fabrics (e.g., silk, cotton)	2.81	2.47	2.83	2.66	2.73	2.44	2.67	2.72
267. Natural materials (e.g., reeds, sticks, shells)	2.81	2.56	2.85	2.62	2.80	2.56	2.73	2.67
268. Tjanting tools	2.48	2.20	2.48	2.33	2.41	2.32	2.35	2.50
269. Sewing machine	2.35	2.14	2.33	2.22	2.37	2.13	1.92	2.45
270. Mold and deckle	2.28	2.15	2.29	2.09	2.29	2.16	2.13	2.30
Techniques and Processes								
271. Stitchery	2.79	2.47	2.81	2.68	2.58	2.50	2.69	2.66
272. Tie dye	2.75	2.46	2.81	2.56	2.72	2.40	2.73	2.57
273. Batik	2.89	2.65	2.85	2.73	2.87	2.69	2.96	2.75
274. Applique	2.54	2.39	2.63	2.42	2.50	2.31	2.50	2.43
275. Macrame	2.38	2.16	2.42	2.22	2.42	2.08	2.43	2.37
276. Quilting	2.32	1.93	2.31	2.21	2.11	2.07	2.40	2.14
277. Basketry	2.52	2.24	2.45	2.29	2.54	2.37	2.62	2.40
278. Weaving	3.00	2.60	2.94	2.90	2.89	2.59	3.12	2.77
279. Paper making	2.66	2.43	2.58	2.43	2.64	2.61	2.71	2.52
280. Overall evaluation of the importance of Fiber Arts	2.87	2.69	2.80	2.82	2.82	2.74	2.94	2.77
NEWER ART FORMS								
281. Performance	2.36	2.28	2.21	2.19	2.66	2.11	2.29	2.27
282. Installation	2.35	2.30	2.19	2.27	2.61	2.15	2.33	2.25
283. Environmental (earthworks, site works)	2.41	2.26	2.31	2.19	2.58	2.22	2.47	2.20
284. Overall evaluation of the importance of newer art forms	2.49	2.46	2.40	2.35	2.73	2.35	2.57	2.34

		Sex		Geographic Region				Teaching Experience	
		F	M	NE	C	S	FW	≤ 10	) 10
	C. Presentation/Display of art forms	3.27	3.17	3.35	3.22	3.28	3.07	3.35	3.20
	D. Health and safety concerns								
285.	Dust (e.g., charcoal, clay, pastels)	3.51	3.47	3.65	3.47	3.50	3.35	3.40	3.55
286.	Fumes (e.g., sprays, markers, kiln, rubber cement)	3.67	3.66	3.78	3.68	3.61	3.63	3.62	3.69
287.	Solvents (e.g., turpentine, lacquer)	3.66	3.67	3.80	3.71	3.56	3.61	3.60	3.70
288.	Tools	3.61	3.48	3.70	3.50	3.52	3.58	3.56	3.61
289.	Dyes	3.49	3.36	3.62	3.37	3.42	3.39	3.38	3.45
290.	Glazes	3.58	3.40	3.58	3.40	3.55	3.57	3.52	3.50
291.	Overall evaluation of the importance of the making of art	3.64	3.57	3.70	3.54	3.62	3.65	3.63	3.61
VII.	**DOCUMENTATION OF PERSONAL ART MAKING**								
	Demonstrate the ability to create and discuss works of art in the following areas:								
293.	Drawing	3.59	3.54	3.69	3.62	3.50	3.43	3.69	3.51
294.	Painting	3.49	3.45	3.60	3.53	3.38	3.34	3.60	3.38
295.	Printmaking	3.27	3.15	3.37	3.21	3.28	3.02	3.29	3.23
296.	Sculpture	3.26	3.18	3.37	3.18	3.23	3.06	3.27	3.20
297.	Ceramics	3.18	3.13	3.17	3.14	3.18	3.13	3.23	3.18
298.	Crafts/Jewelry	2.81	2.79	2.92	2.81	2.90	2.79	2.81	2.82
299.	Communication arts (technology/media)	2.82	3.00	2.96	2.79	3.07	2.68	2.79	2.92
300.	Newer art forms (e.g., performance, installation)	2.48	2.48	2.52	2.24	2.74	2.36	2.41	2.49
301.	Overall evaluation of the importance of documentation of personal art making	3.34	3.42	3.45	3.40	3.39	3.23	3.42	3.31
VIII.	**PEDAGOGY SPECIFIC TO ART**								
	A. Underlying Factors that Influence Learning and Instruction								
303.	Complex factors that affect the teaching of art (e.g., societal, cultural, ethnic, gender, religious, socio-economic, linguistic)	3.39	3.32	3.47	3.33	3.40	3.28	3.44	3.19
304.	Impact of context on understanding and making art	3.35	3.27	3.42	3.26	3.37	3.24	3.32	3.22
305.	Complex factors that affect the student's learning of art (e.g., societal, cultural, ethnic, gender, religious, socio-economic, linguistic)	3.45	3.36	3.49	3.39	3.50	3.30	3.47	3.33
306.	Disciplines that affect the teaching of art (e.g., anthropology, history, philosophy, psychology)	3.16	3.07	3.27	3.14	3.17	2.90	3.16	3.06
307.	Disciplines (e.g., anthropology, history, philosophy, psychology) that affect the student's learning of art	3.14	3.12	3.41	3.12	3.14	2.88	3.11	3.08

	Sex		Geographic Region				Teaching Experience	
	F	M	NE	C	S	FW	≤ 10	> 10
308. Impact of developmental and learning theories on teaching art	3.37	3.16	3.49	3.31	3.25	3.10	3.33	3.08
B. Curriculum: Organization and Materials								
309. Purposes for teaching art	3.74	3.58	3.81	3.64	3.73	3.53	3.69	3.66
310. Purposes for teaching particular concepts, issues, and/or forms in art	3.62	3.52	3.73	3.54	3.58	3.49	3.55	3.59
311. Relationships among concepts, issues, and/or forms in art	3.33	3.22	3.43	3.22	3.32	3.18	3.27	3.13
312. Relationships among the arts	3.32	3.21	3.39	3.15	3.34	3.24	3.41	3.17
313. Relationships between visual arts and other disciplines	3.35	3.35	3.45	3.19	3.45	3.32	3.44	3.21
314. Scope and sequence in art curricula for a particular group of students and a rationale for them	3.57	3.44	3.53	3.48	3.57	3.50	3.52	3.37
315. Common misconceptions that students have about art and art making	3.37	3.15	3.35	3.22	3.33	3.22	3.36	3.25
316. Unit and lesson plans in art curricula for a particular group of students and rationale for the plans	3.63	3.45	3.53	3.51	3.67	3.54	3.66	3.48
317. Curriculum materials and equipment for art appropriate for particular groups of students and particular concepts, issues and/or forms	3.61	3.46	3.57	3.51	3.57	3.59	3.70	3.49
318. Popular culture appropriate for particular groups of students and particular concepts, issues and/or forms in art (e.g., comic books, film, television, video)	3.13	3.02	3.21	2.93	3.27	3.00	3.16	3.07
319. Instructional techniques appropriate for particular groups of students and particular concepts, issues and/or forms in art (e.g., computer, videodisc, interactive television)	3.27	3.12	3.18	3.06	3.42	3.20	3.16	3.31
C. Resources								
320. Cultural institutions (e.g., museums, galleries, community centers, parks)	3.49	3.42	3.57	3.47	3.45	3.38	3.41	3.36
321. The art world (e.g., art dealers, art critics, collectors)	2.84	2.63	2.92	2.79	2.75	2.52	2.78	2.69
322. Human resources (e.g., artists, elders, gallery directors, community agency personnel)	3.12	2.97	3.13	3.03	3.07	2.98	3.14	2.94
323. Environment (e.g., classroom, school, community)	3.50	3.37	3.53	3.38	3.45	3.42	3.66	3.35
D. Instruction								
324. Knowledge, experience, and skills that students bring to various concepts, issues and/or forms in art	3.45	3.21	3.56	3.23	3.44	3.20	3.29	3.35
325. Knowledge, experience, and skills that students need for various concepts, issues and/or forms in art	3.54	3.32	3.59	3.38	3.44	3.45	3.43	3.48
326. Diverse ways of explaining/presenting art that make the subject matter understandable and interesting to particular groups of students (e.g., modeling, metaphors, analogies, drawings)	3.78	3.58	3.77	3.68	3.73	3.63	3.72	3.69
327. Strategies and activities related to specific art objectives appropriate for particular groups of students (e.g., research, brainstorming, questioning, supervised practice, group work, lecture)	3.73	3.55	3.69	3.65	3.66	3.65	3.71	3.59

	Sex		Geographic Region				Teaching Experience	
	F	M	NE	C	S	FW	≤ 10	) 10
E. Assessment								
328. Evaluation strategies to assess student performance in art (e.g., portfolios, observations, interviews, discussions, essays, tests, journals, sketch books, performances)	3.58	3.53	3.61	3.49	3.66	3.47	3.31	3.61
F. Professional Concerns Related to Teaching a Particular Content Area								
329. Professional and scholarly literature appropriate for art teachers and students	3.27	3.09	3.41	3.13	3.29	2.94	3.10	3.16
330. Professional and scholarly organizations for art teachers and students	3.24	2.96	3.29	3.06	3.24	2.90	3.06	3.03
331. Overall evaluation of the importance of pedagogy specific to art	3.60	3.38	3.68	3.42	3.58	3.34	3.48	3.44

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